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Lessons on Form.

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LESSONS ON FORM

A MANUAL OF

FREE-HAND DRAWING

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J. H. JANSEN

CAXTON BUILDING, CLEVELAND

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PREFACE.

A pupil who sits down to take his first lesson in drawing, does so with the simple object of imitating as nearly as he can, the exercise placed before him. He acquires after a time considerable skill, and if he has a taste or a talent for the subject, he will be able to draw very difficult exercises with remarkable correctness. In this way he continues to advance, and comes gradually to the fixed conclusion which experience has taught him, that drawing is simply and purely mechanical. Any delight he finds in the objects he draws is an undefined one, he is proud of his skill, he knows what he has drawn is very good, and very beautiful, but he always has in his mind the idea of the original exercise from which he copied. The whole thing is mechanical. But drawing-lessons should be very much more than mechanical. If unaccompanied by interesting explanations they fail almost entirely in their object. Instead of allowing the pupil to struggle along mechanically, he should be taught from the very first lesson that the exercises he attempts to draw have a *form*. He should be taught to see this form and to understand it, to compare it with other forms and note the difference. When drawing a simple leaf in outline, he should be shown that it differs from the natural leaf in many respects. The natural leaf should be put into his hands, he should be taught to describe its form, its irregularities, if it has any, its peculiarities, and other characteristics which it may possess. The same should be done with flowers and, as the pupil advances, with many other suitable objects. This system shows him at once that there is really something more than mere mechanical work in drawing. He begins to develop an intelligent idea of what Form is, his artistic senses are touched, he begins to see that all which he draws is employed for a purpose—for Ornament.

Once he begins to see these things the rest is easy enough, by degrees he advances to the higher ideas of Form and Ornament, and he begins to think for himself, to collect, to inquire, to examine, and to compare—he begins to see what drawing really means.

Instructed in this way the pupil finds a real delight in his drawing-lessons, and the teacher also. Drawing-lessons, although children like looking at the exercises, especially those at the end of the book, very much, are generally tedious. The teacher has it in his power to make them one of the most interesting, instructive, and valuable in the whole curriculum.

The following Lessons on Form are prepared with the object of initiating the pupil into what Form and Ornament mean, and are arranged with great care. The teacher who follows the directions given in these Lessons is certain to infuse a genuine spirit and love of the subject into his class, without which no instruction of any kind can be either profitably taught or properly learned.

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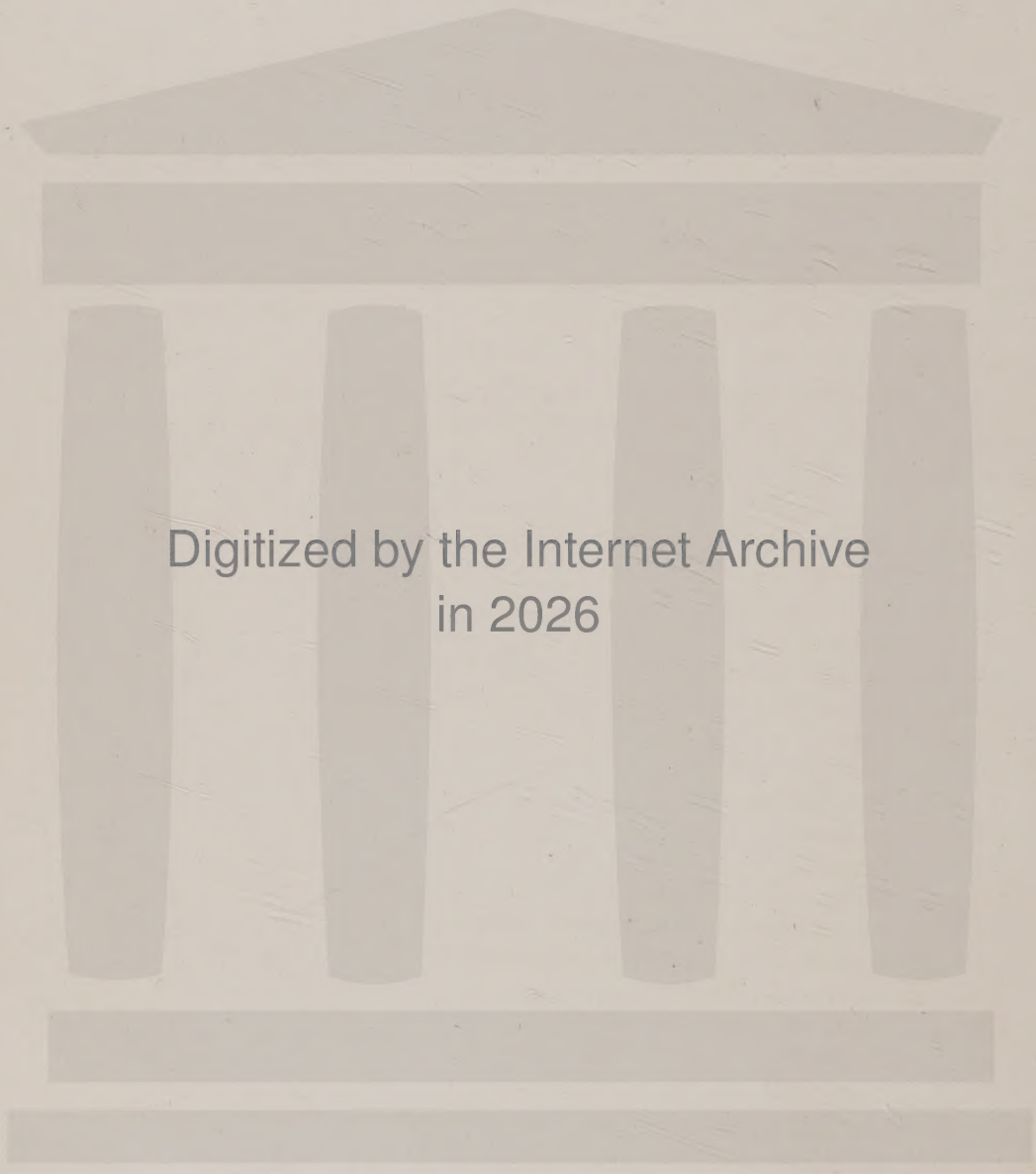

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LESSONS ON FORM.

Lessons on Form, which include oral explanation as well as practice in drawing, have for their purpose two objects, the acquirement of a knowledge of Form, and practice in free-hand drawing.

By means of lessons in Form, the pupil learns to acquire an insight into, and a knowledge of the nature and principles of Ornament; he gains a knowledge of those geometrical, natural, and artistic forms which have already served, or can be made to serve as models or motifs; he learns to distinguish the mutual relations which exist between the conformation and the use of Ornament as such, as well as the functions of objects already ornamented or intended for ornamentation; he learns to recognise Ornament as a symbol of connection, of support, of free and confined endings, and as a decoration for plane surfaces.

That is to say, by means of lessons in Form, the pupil is made to learn and to understand what Ornament means, how it is to be employed, and where he is to look for models and examples.

Pages 21 to 124 contain a series of examples of Forms to be explained in these lessons.

Pages 21—124 Principles of Ornament.
21—25 Geometric forms.
26—60 Natural forms.
61—66 Artistic forms.
67—124 Forms of Ornament as such and applied Ornament.
67—80 Bands.
81—82 Non-free endings.
83—93 Free endings.
94—111 Supports.
112 Borders.
113 Lamps and candelebra.
114—116 Limited Ornament for plane surfaces.
117—119 Unlimited Ornament for plane surfaces.
120—121 Cartouches, Shields.
122 Coats of arms.
123 Emblems.
124 Symbols.

The system of instruction, the examples used, and the manner in which they are explained, should all be of such a character as to infuse into the pupil a love for his work, and an earnest desire to advance, improve, and increase his knowledge of the subject. This advancement and increased knowledge on the part of the pupil can be acquired by teaching him how to see, to observe, and to compare; by practice in drawing; by inducing him to collect not only motifs which may be profitably employed in Ornament, but also forms of Ornament as such; by teaching him to observe how the more or less vivid effects of certain phenomena of form and colour and of certain light effects act on himself and others, and finally by teaching him how to investigate the different effects of certain forms and colours in the same object under different lights.

Instruction in Form is generally begun with pupils who have already attended school for about one year and a half, and whose knowledge of Free-hand and of Form is extremely limited. The primary lessons must, therefore, be arranged and selected so as to suit this limited knowledge, and should, at first, be confined entirely to the explanation and delineation of very simple forms only (see page 21). Little by little, as the pupil advances in grasp and knowledge of his subject, and his skill in drawing progresses, the demands made upon him should be increased. Still, in view of the short duration of the lesson, care should be taken not to select exercises which would require far more time to perform than the pupil has at his disposal in the drawing-lesson. This would simply confine him to single forms or groups of forms, in which case, other groups of forms would either be perfunctorily learned or totally neglected altogether.

The pupil should be made to draw and understand all the characteristic examples of the group of forms given in the foregoing list. The number of forms which he is to learn, depends of course, on his perceptive powers and skill in drawing.

It would be of great advantage to the pupil if a part of the drawing-exercise were done outside school hours. If, for example, a series of forms of the same kind, or a series of symmetrical forms are to be drawn (see pages 22 and 29) a part of the work could be done at school and the other part at home. The part to be done at school would include the exact repetition or the symmetrical repetition of the forms—the teacher explaining them on the blackboard, and the home work would consist in the pupil practising these exercises for himself. A pupil who works in this manner will very naturally learn and become acquainted with a greater number of forms, and also acquire more dexterity in drawing, than one who limits his efforts to the lesson given in the school.

The drawings done at home should, however, in every case be examined by the teacher, so as to impress upon the pupil the important lesson that work done outside school hours should be done with the same care and attention as in the class. As a general rule, instruction given in Form should be carried out somewhat in the following manner:

Pupils of the Second Stage: Explanation of the motive of Ornament; explanation of forms and symbols of Connection; explanation of Free and Non-free Endings; explanation of Support.

Pupils of the Third Stage: Continuation of the explanation dealing with different forms of Support; explanation of Ornament intended for plane surfaces.

When explaining groups of Forms or single forms of a group, the teacher should proceed as follows:

The motive of Ornament . . . Explanation of its characteristics and its use.

Ornament as such . . . Explanation of the motive and purpose of Ornament, and of the place where it is to be employed. These explanations must of course be accompanied by practice in drawing the exercises.

The exercises given on page 21 to 65 are examples of geometric motifs, leaf, bud, flower, and fruit forms, forms of leaf and stalk variations, whole plants, etc., and are graduated to suit the knowledge of the pupils and the practical requirements. Geometric motifs and simple parts of plants—leaves, buds, flowers—are much easier to draw than whole plants. For the ornamentation of objects intended to be simply decorated it has been the traditional custom to employ geometric motifs, and the forms of leaves, buds, and flowers, rather than whole plants.

As soon as the entire series of exercises has been arranged in this manner to suit the intelligence of the pupil, then, all the examples of a group of forms, and in many cases, all the exercises on the same page, must be selected in such a manner that, when placed in juxtaposition to

each other, the characteristic properties of each single form are clearly marked and emphasised.

The exercises intended for the pupils should be first drawn on the blackboard by the teacher, and the pupils should carefully observe how this is done. The teacher should never fail to draw the exercise on the blackboard in the presence of his pupils, and, in all cases where it is possible, he should supplement his drawing by showing the pupils a natural speciment of the flower, leaf, stalk, or other object upon which instruction is being given. He should draw attention to, and explain the peculiarities of the different forms, the simplification which the object undergoes when drawn on the blackboard, and the reason for this simplification.

For this part of the instruction, plants, and parts of plants, simple ornaments, mouldings, and other objects can be obtained without any difficulty. In this manner, the attention of the pupil is drawn to the different effects of Form as it actually is, and to its simple delineation in outline.

The use of natural and artistic forms as motifs for the formation of Ornament, the explanation of these forms, and the exhibition of specimens showing how they may be employed in a naturalistic and ornamental sense, these, are all far more certain to induce the pupil to collect motifs for himself, to induce him to observe and compare the effects of natural forms and their imitations, than when the lesson is limited to the sample drawn on the blackboard and its explanation.

The system of instruction requires that blackboard and drawing-paper should be subdivided into exactly equal squares for measuring purposes. These lines are intended to help the pupil in determining the correct proportions, size and form, of the drawings.

These lines are a great help to teacher and pupil alike, and free-hand drawing is rendered materially easier when they are used, although, as a matter of fact, it cannot really be said to be "free-hand" under such circumstances. Still, considering the conditions under which drawing-lessons are given, such mechanical aid is indispensable. These lines are in the first place, necessary to the teacher, so as to enable him to draw on the blackboard, rapidly and with exactitude, the free-hand exercise intended for the pupils. Pupils who are beginning to learn drawing are also obliged to use these lines. Without such help they would be quite unable to produce satisfactory drawings, or would proceed so slowly that they would be able to learn the meaning of but a very limited number of forms. This would mean, of course, that the real purpose of lessons in Form would be missed.

The amount of practice in free-hand drawing required of a pupil who goes through those drawing-exercises which form a part of his instruction in acquiring a knowledge of Form, should be as great as it is possible to be under the circumstances.

The drawing of the examples on the blackboard by the teacher before the eyes of the pupil is necessary so that the pupil may learn how the figure has been produced, that is, with what he is to begin, and how he is to finish the drawing. The impulse given to the pupil by such practical means is far and away more important and more effectual than when he proceeds directly to draw from a prepared example.

All drawings are to be done with lead pencil.

Examples of the scale to be adopted in copying the drawings are given on pages 26 (fig. 1), 29, 34 (fig. 1), 37 (fig. 1), 67 and 81.

The other exercises, such as, for instance on page 82, when given in the lesson, must be copied larger in a corresponding scale. Among the examples given on pages 66 to 124 there are many which may be copied by the entire class, all being of equal value for this purpose, for instance those on pages 67 and 68. There are, however, others, which, under the given condi-

tions, are not suitable as specimens for general use among the pupils, for the simple reason that the necessary skill required for drawing these exercises cannot be acquired in the allotted time. The following is a list of exercises in Form which the teacher may explain to the whole class, and which may be given to them as drawing exercises at which they may all work together:

Pages 21—23 Geometric motifs,
" 26, 27, 29, 34, 37, 51 Natural forms,
" 63 Artificial forms,
" 67, 70, 73, 77, 79 Patterns,
" 81 Non-free endings,
" 83, 86, 89, 90, 91 Free endings,
" 94, 96, 99—102, 110 Supports,
" 114 Ornament with limited pattern for plane surfaces,
" 117, 118 Ornament with endless pattern for plane surfaces.

* * *

Remarks on the examples given from page 21 to 124.

Pages 21—23 *Geometric motifs.*
" 21 Motifs for patterns for flat surfaces,
" 22 Band patterns,
" 23 Star-shaped forms, divisions of the circle, geometric divisions of the square, the triangle, and the hexagon,
" 24 Geometric divisions of the right-angle,
" 25 Geometric divisions of the rhomboid and the trapezoid. Gothic circle Ornament (tracery).

The examples given on pages 21—25 are to be drawn by the pupil at least twice as large as the original.

The pupils attention should be directed to the system of lines which serve as the groundwork for drawing geometrical designs (Plates 1 to 4); to the regular disposition and order of points, straight, and curved lines for band-shaped patterns; as well as to geometric Ornament with limited and endless patterns for plane surfaces.

The attention of the pupil should be drawn to the employment of geometric designs, and geometric figures of all kinds as ground work for the decoration of door-frames, door-panels, inlaid floors, wainscottings, panelled ceilings, window cross-bars, etc., and, furthermore, as ground work for the formation of more enriched ornamental decorative designs, such as, rosettes, panel ornaments, enriched Ornament on plane surfaces, etc., (see pages 114—119).

* * *

Pages 26 to 50 *Plant forms,*
" 26 to 33 *Leaf forms.*

The clover-leaf, fig. 1, page 26, and the acanthus-leaf, page 32, show the minimum size in which leaf-forms are to be drawn.

The name and order of the plant, whose leaf-form is to be drawn, should be mentioned, and attention drawn to the characteristic peculiarities of the plant or of the leaf. When possible, a natural specimen of the plant, or, at any rate, the greater part of it, should be placed before the class. The form of the leaf is to be drawn on the blackboard, and the naturalistic and schematic conformation to be explained.

The naturalistic conformation. Direct imitation of nature.

The schematic, ornamental conformation. Imitation of nature with avoidance of all irregularities in form produced apparently by accident,—Imitation of the natural form with strict regularity—Drawing the object in the manner in which it appears when influenced by technic, material, purpose, or by the manner in which it may be comprehended by the individual.

Explanation of how a plan for a leaf-form is to be made must, furthermore, be given, namely: To construct a form which contains characteristics common to a large number of leaves of the same kind by leaving out or completing all those parts which appear to be accidentally incomplete or irregular, paying careful attention to the laws of formal beauty: Rhythm, Symmetry, Proportion and Direction.

Page 29. *Acanthus-leaf drawn for ornamental use.*

The pupil draws first the middle line *a b*, then the encircling line *a c d e f*. The position of the points of the leaf *c, d, e,* can now be determined, and the encircling lines *a k g, c g, c h, d h,* etc., as well as the middle lines of the larger lobes of the leaf leading from the points *c, d, e,* down to the stem, drawn. As soon as the form of the leaf has been thus marked out to the right and left, the completion of the edges can be carried out. The larger division of the lobe is now again drawn, then the next smaller one, and so on. For example, if the position of the dividing-line *k l* has been determined for *a g,* then the smaller divisions between *a l* and *k g* can be drawn.

The attention of the pupil should be drawn to the proportional gradation in size of the surface of the larger leaf-lobe in the direction from the top to the stem of the leaf; to the proportional division of the large lobe; to the regularity of the position and direction of the lines running from the stem or foot of the leaf to the edges; and to the manner in which the direction of these lines branches out into the form of the edge of the leaf.

Page 30. Figs. 1—4. *Acanthus-leaf drawn for ornamental use.*

Fig. 1 Grecian;
" 2 Roman;
" 3 Renaissance;
" 4 Barocco.

Page 31. Leaf-form, schematically drawn.

Figs. 2—5. Showing different variations of a leaf-foreshortening, from the form given in Fig. 1.

Attention must be paid to the fact, that, in all the examples, the direction and position of the lines on the surface of the leaf are always the same with regard to each other and to the conformation of the edge. The direction of these lines follow the movement of the edge of the leaf in a manner similar to that seen in fig. 1.

Page 32. Figs. 1 and 4 show the unforeshortened form of two leaves; figs. 2, 3, and 5—7 show the foreshortening. Compare figs. 1—5, page 31.

Page 33. Figs. 1—7. *Sepals.*

The drawings from fig. 1 to 3 show variously styled acanthus leaves employed as sepals. Fig. 1 is a Grecian form, figs. 2 and 3 Renaissance forms. These examples are to be employed with the same object as that followed on pages 29—32. That is to say, they must be used to demonstrate the manner in which leaf-foreshortenings and intersections are to be drawn, and that, as the movement of the lines of direction on the surface of the leaf open out and follow the form of the edge of the leaf, so the direction of the sepals, which do not branch off at an angle, follow, at

the foot of the leaf, first, the direction of the stalk, and then also take another direction more or less quickly.

Page 34 and 35. *Bud-forms.*

Fig. 1, page 34, shows the size in which the pupil must draw these forms. The example used as specimen for this form is the blue corn-flower. The natural form in this example, and in most of the examples here given, must be drawn, according to the degree of skill in drawing possessed by the pupil, very much simplified, and several degrees larger.

Page 36—39. *Flower-forms.*

Fig. 1, page 36, the bindweed, and fig. 1, page 37, the dog-rose, show minimum size in which the pupil must draw these forms.

Page 39, Fig. 1. Flower of the bindweed; fig. 2, flower of the lily order; fig. 3 and 4, fancy flowers.

These flowers are shown in oblique view, seen, either half from the front, or half from behind.

The pupil must be shown what artificial constructions are to be employed for drawing flowers in oblique view. As was done in the examples on page 74—78, his attention must be directed in this case also, to the leaf-stem, the direction of the leaves (the middle veins), to the stamina and pistiles, and to the direction of the stalk.

Page 40. Fruit.
" 41. Branching forms of leaves and leaf-stalks of various plants.
" 42—45. Large parts of plants and whole plants.
" 42. Lily.
" 43. Pink and clover.
" 44. Oak and laurel.
" 45. Fig. 1. Marsh cinquefoil.
" 2—4. Examples of flower and fruit in ornamental style.

The conformation of entire plants, as well as that of single parts of plants, should contain as far as possible everything which might be of use in employing their forms to advantage, that is:

The root-forms.

The stem or stalk-forms in different views, and cross-section.

The different forms of the leaves at the root, corolla, and middle of the stem, the form of the new and old leaves.

The form of the buds, the flowers, and the fruit from their germ up to the fully-developed fruit, in profile, as seen from above and below, in oblique view and section.

If it is impossible to give a full view of the flower in all its details, then the stamens, pistils, and other parts must be drawn specially, perhaps in enlarged form.

The colouring of the stalk, leaves, buds, flowers, and fruit from their primary development to their decay.

It is only when full knowledge of the development and decaying forms of a plant has been acquired, that freedom and variety in the employment of their forms can be attained.

In order to arrive at an exact knowledge of Form in this way, many plants must be observed at different periods of their development.

Page 46. Bud, flower, and fruit of the marsh-cinquefoil.

Page 47 and 48. Two examples of form of the marsh-cinquefoil, arranged for, and used as ornament.

Page 49. Figs. 1—4. Garlands. Fig. 5—10. Fruit-bunches.

Page 50. Figs. 1—4. Wreaths.

Garlands, fruit-bunches, wreaths, festoons, and pendents of foliage, buds, flowers, or fruit, are all favourite motifs for decoration. If it can be at all managed, it is most advisable to allow the pupil to draw a few simple kinds of plant-forms, arranged as ornament for plane surfaces (page 48), as garlands (page 49, fig. 1—4), as fruit-bunches (page 49, figs. 5—10), or as wreaths (page 50, figs. 1—4), so that the attention of the pupil may be directed to these motifs for decoration, not alone by oral explanation, but also by practical exercise in drawing them. In his oral explanation of these motifs, the teacher should draw the pupil's attention to the fact that the plants are to be drawn by him, not alone because of a love for nature, but because they also constitute motifs which he can use in forming Ornament.

The exercises when drawn by the pupil should be several degrees larger than the originals, as for instance, those on page 49 and 50.

* * *

Page 51—56. *Animal forms.*

" 51. Animal heads.
Fig. 1. Swan's head.
" 2. Eagle's head.
" 3. Sea-gull's head.
" 4. Parrot.
" 5. Cock's head.

Figs. 1 and 2 are half the size of the drawings to be made by the pupil.

Page 52. Fig. 1. Butterfly.
" 2. Eagle
" 3. Eagle's claw (the sea-eagle)

Page 53. Fig. 1. Gargoyle from Cathedral of Notre Dame.
" 2. Griffin, Roman.
" 3. Chimera, Modern French.
" 4. Roman, Table-foot, (Lion's head and claw).
" 5. American Eagle, from modern coin.
" 6. Gargoyle from Cathedral of Notre Dame.

Page 54. Lion's head.
Fig. 1. Naturalistic. Front view.
" 2. " Profile.
" 3. Roman style.
" 4. Italian Renaissance style.
" 5. French Renaissance style. Modern.

Page 55. Fig. 1. Snake (adder).
" 2. Lizard (Wall lizard).
" 3. Polypus from the family of the Corymorphides.

Page 56. Fig. 1. Pilgrim's shell.
" 2. Nautilius shell.
" 3—4. Sea-weed.
" 5. Dolphin. Drawn as ornament.
" 6. Dolphin's head. Modern.

Page 57–59. Fig. 1—4. Plan for the dimensions of the different parts of the face.
" 5 and 6. Two examples for the employment of this plan in the drawing of masks.
" 1 and 2. Man's head, front and profile.
" 3 and 4. Woman's head, front and profile.
" 5 and 6. Masks.

Page 58. The Human body, front and profile.

Plan for the size of the different parts of the body.

Page 59. Three exercises in which this plan is employed (page 58).

" 60. Fig. 1—5. Masks; fig. 6. Grotesques.
" 7. Half-figure.

* * *

Page 61–66. *Artificial forms.*

" 61. Figs. 1 and 2. Bands.
" 5 and 6. Twisted patterns.
" 7 and 8. Plaited and knotted patterns.
" 9. Beaded pattern.
" 10. Coin pattern.
" 11 and 12. Chain patterns.
" 13 and 14. Plaited bands.
" 15 and 16. Fringe patterns.
" 17 and 18. Tassels.

Fig. 1—18. These exercises are each half the size at which the pupils must draw them.

Page 62. *Streamers.*

" 63. *Shield-forms. Crowns.*

Fig. 1. Three-cornered shield.
" 2. Pointed shield.
" 3. Rounded shield.
" 4 and 6. Bucklers.
" 5. Italian shield.
" 7, 8 and 9. Renaissance shield in different forms.
" 10. Baron's coronet.
" 11. King's crown.

Page 64. *Trophies.* Arms and hunting utensils.

" 65. *Forms of various kinds.*

Figs. 1 and 2. Pendants.
" 3. Basket with fruit.
" 4. Candelabra.
" 5. Cornucopia with flowers.
" 6. Vase with flowers.

Page 66. *Lettering. Figures.*

Fig. 1. Small Gothic letters and figures.
" 2. Roman capitals.

Page 66. Fig. 3. Words in Gothic type.
" 4 and 6. Words in Roman type.

* * *

Attention is to be drawn to the Roman and Gothic systems in most general use.

Page 67—124. Form of Ornament as such, and applied Ornament.
" 67— 80. Bands.
" 81— 82. Non-free endings.
" 83— 93. Free endings.
" 94—111. Supports.
" 112. Borders.
" 113. Lamp and candelabra.
" 114—116. Limited-pattern Ornament for plane surfaces.
" 117—119. Endless-pattern Ornament for plane surfaces.
" 120—121. Shields. Cartouches.
" 122. Coat of arms.
" 123. Emblems.
" 124. Symbol.

* * *

Page 67—80. *Band-patterns.*

To be explained:

The form and the use of band-patterns as symbols of Connection, of Bordering, or of Encircling.

The geometric, organic, and artificial forms which serve or can be made to serve as motifs.

The comparatively narrow ribbon or string-like character of the ornamental band-patterns in which the longitudinal direction is principally emphasized. The bands have naturally no upper or lower parts so-called.

The employment of band-patterns as borders and partitions for floor, wall, and ceiling panels, and for certain architectural objects, such as friezes, socle-plates, heads of capitals, shafts of columns, etc.

The appearance which a motif presents when it is employed for different purposes, that is, the effects produced when it is seen near at hand, and seen from a distance; when employed as principal motif, and as subsidiary motif; its effect when worked in different materials, such as in wood or ivory; and when worked in different styles of technic that is, in engraving, intarsia, and fret-work.

The dissimilarity in appearance produced by different materials and different styles of technic.

Principal examples of the group:

Band-patterns with geometric ornamental forms, zig-zag fret, etc. . page 67.
Chain patterns ..... " 70.
Woven patterns ..... " 71.
Leaf patterns ..... " 73.
Flower patterns ..... " 74.
Tendril patterns ..... " 76.
Wave pattern ..... " 77.

(The wave pattern is intermediate between the band and the free ending.)

Chaplet ..... " 78.
Ornamented cushion ..... " 80.

The forms on pages 67, 70, 72, 73, 76, 77, 79 and 80 are half size, the pupil must draw half a size larger.

* * *

Page 81 and 82. *Non-free endings.*

To be explained:

The symbolic meaning; the employment in places where it is intended to express the termination of a form and its conflict with another form; and its employment to express the pressure of a burden on it or as supporting a burden.

As a symbol for bearing light and heavy burdens and for supporting them.

The motif for the construction of this ornament.

Applied Ornament of this kind. Examples.

The formal connection between support and burden effected by this Ornament.

The examples on page 81 are the same size at which the pupil must draw them.

Page 81. Fig. 1. Leaf-moulding from the Erechtheion at Athens.
" 2. Egg-moulding. Renaissance.
" 3. Acanthus-leaf-moulding. Renaissance.

Page 82. Fig. 1—14. Leaf-mouldings.
" 1. Grecian-Doric leaf-moulding.
" 3. Grecian leaf-moulding.
" 2, 4—14. Rennaissance leaf-moulding.

* * *

Pages 83—93. *Free endings.*

To be explained:

The symbolic meaning—the employment in such places where the untrammeled, free termination of an entire object, or a part of one whole, is to be expressed.

The motif.

The selection of the motif, according as the ending is intended to be emphasized in an upward or downward direction, or sidewards. (A bird sitting cannot be used as a motif for a terminal form in a downward direction, and a hanging drop is no motif for a terminal form in an upward direction.)

The principal different forms of the free-ending: The so-called continuous and detached endings. Cyma ornaments, roof-ridge crests, acroterium finials; bossages, capitals, headings, rosettes, pendent cones, tassels, fringe, corbellings of mountings, and corbellings of plane-surface ornaments, all these are to be explained with reference to the material of which they are composed, the position in which they are used, and the style of technic in which they are constructed. They are to be explained with reference to the purpose for which they are intended; to the motifs upon which their forms are based; to their appearance from different points of view; and to the appearance they present when worked out in different styles of workmanship. Continuous endings, series of forms of the same kind, close up and finish off entire lengths (Cyma ornaments, roof-ridge crests, panel borders, etc.), and, in contrast to detached endings, are never limited to one fixed position.

To be explained:

The cyma ornament (cyma, ogee) (page 83), the ornaments which decorate the upper member of the cornice; to describe it as that which finishes off and completes the construction.

The crest (Fig. 1, page 85), the ornamental finishing which surmounts the ridge of a roof, as a symbol of a Free-ending.

The ante-fix, acroteria, corner acroteria, upper and lower beginnings of the antique gable and its imitations. See fig. 1, page 86, figs. 2 and 3, page 85.

The finials, the finishing of the points of towers, pinnacles, baldachins, gables, and verge-boards of Gothic buildings (special Gothic Ornament), figs. 1 and 2, page 89.

The bossages (special Gothic Ornament), the side protuberances on the edges of spires, pinnacles, and gables of Gothic buildings, as decorative interruptions of the architectonic lines and as symbols of Free-endings figs. 1, 3 and 4, page 87.

The capitals and chaptrels as endings which crown, but which are mostly subordinate.

The rosettes, which, according to the manner in which they are constructed and to the manner in which they are used, can be used as panel or terminal ornaments.

The pendent cones, tassels, and fringes, as endings in a downward direction.

The lace patterns. The freedom with which lace-patterns can be used in contrast to fringes, the former not being bound like the latter to a downward tendency. (Tassels, fringes, lace, the endings of upholstered furniture, stuff-coverings of all kinds, lambrequins, etc.)

The corbellings of mountings which, in the form of Free endings, develop in a sideward direction.

The forms on pages 83, 84; fig. 2, page 85; fig. 1, page 86; fig. 1, page 90; fig. 1, page 92 show the smallest size at which the pupil is to make his drawing.

Page 83. Fig. 1. Border ornamentation of a Grecian shallow drinking-cup.
" 2. Italian Renaissance. Cyma ornament.
" 3. Modern. Cyma Ornament.

Page 84. Figs. 1 and 2. Antique cyma Ornament.
" 3. Modern. Cyma ornament.

Page 85. Fig. 1. Continuous crest from a monument of Lysikrates in Athens.
" 2. Front view of a Grecian corner acroterium.
" 3. Modern corner acroterium.

Page 86. Fig. 1. Grecian ante-fix from the Parthenon at Athens.
" 2. Border of a robe, after Egyptian painting.
" 3. Chimera, corner acroterium.
" 4. Vase, corner acroterium.

Page 87. Figs. 1 and 2. Acroterium and corner acroterium from a fountain in the Certosa in Florence. Italian Renaissance.
" 3. Gutta. Grecian-Doric order of columns.
" 4. Intarsia frieze. Italian Renaissance.

Page 88. Figs. 1 and 2. Pendants (parts of antique chain ornaments).
" 3. Fringe.
" 4. Lace.
" 5 and 7. Pendents.
" 6. Tassel.

Page 89. Figs. 1, 3 and 4. Gothic bossage ornaments.
" 2. Gothic ending, from a cornice.
" 5. Gothic ending, from a flat ornament.

Page 90. Figs. 1 and 2. Gothic finials.
" 3. Gothic ending in the form of an ornamental bird.
" 4. Ornamental ending of a Gothic iron door-band.

Page 91. Fig. 1. Modern ornamental ending. Fir-cone.
" 2 and 3. Pendent cones.
" 4. Gothic key-stone rosettes.

Page 92. Figs. 1 and 2. Rosettes.

Page 93. Figs. 1—4. Endings, from plane-surface ornaments.

Page 93. Fig. 1. Ceiling Decoration — Adam style.
" 2. Ceiling Decoration — Pompeian.
" 3. Ceiling Decoration — Louis XVI
" 4. Ceiling Decoration — Hellenic.

Pages 94—111. *Supports.*

To be explained:

The mutual relations existing between the different Support-forms; the purpose of Support; the material and technic.

The mutual relations existing between the support, the material, the technic, and the formation of Ornament (the cover of the Ornament and the core of the Support), as an expression of the function of Support.

The grouping of the Supports in accordance with the manner in which they are fixed, and their direction:

Supports directed upwards.

Supports directed downwards.

Supports in a horizontal direction.

Supports directed obliquely upwards or downwards.

The motif, by means of which the functions of the different kinds of Supports can be expressed.

Page 94. Fig. 1. Pilaster strip.
" 2. Pillar.
" 3. Column.
" 4. Octagonal pillar. 5. Pilaster.
" 6. Columns. Set up in candelabra form.
" 7. Hermes-column.

Page 95. Fig. 1. Wall-pillar with Hermes in front. Italian Renaissance.
" 2. Wall-pillar with Hermes in front. German Renaissance.
" 3. Wall-pillar with Hermes in front. Barocco.
" 4. Atlantes. Modern French Renaissance.
" 5. Caryatides. Grecian.

Page 96. Fig. 1. Baluster. Renaissance.
" 2. Baluster. Louis XIII.
" 3. Leg of a piece of furniture. Louis XVI.
" 4. Leg of a piece of furniture. Louis XVI.
" 5. Baluster. Louis XIV.
" 6. Leg of a piece of furniture. Renaissance.
" 7. Leg of an antique tripod. Grecian-Roman.
" 8. Antique table leg.
" 9. Leg of table. Louis XV.
" 10, 11, 12. Legs of pieces of furniture. Modern.

The most characteristic forms and those most in use must, of course, be first explained and drawn, the rarer forms can be treated afterwards.

Where the intelligence of the pupil admits of it, characteristic support-formations of the most important architectural styles should be explained and drawn. Page 97—111.

After this, the best-known, and most used forms of the Order of Columns of the Antique and Renaissance should be explained. The drawings in this case should include at least all those contained in the figs. 1, pages 98 to 102, inclusive. The pupils should be also taught to learn the most important mathematical relations, and the symbolic meaning of the artistic forms, as well as the distinctive characteristics of the various antique orders.

Page 97—98. *Columns, Order of Colums.*

To be explained:

The principal parts of the column, the base, shaft, and capital; the substructure, and the burden (ceiling).

The function of the pedestal as connecting-link between the substructure and the shaft. The forms of the pedestal used most in the Antique, Roman, Gothic, and Renaissance periods.

The function of the shaft as bearer of the burden placed upon it, and the ornamental form to express this function; the fluting, the geometric and plant ornaments, the diversity in the style of ornamention in the different periods.

The function of the capital as connecting-link between the burden and the support; the ornamental form used to express the idea of bearing and the idea of having a burden placed on; the different formations of the capital in the different periods.

The motifs for the formation of Ornament on the Supports: the geometric, natural, and artificial motifs; the selection of the motif with reference to the special use of the support, and with reference to its position, size, material, and technic.

To be explained in a similar manner: pilasters, pillars, candelabra, balusters, posts, Hermes, and legs of articles of furniture.

Page 97. *Doric order from the Parthenon in Athens.*

Fig. 1. Substructure.
" 2. Capital.
" 3. Plan of of the capital.
" 4. Profile of the capital, enlarged.
" 5. Entablature.
" 6. View of under side of corona.
" 7. Profile of the upper portion of the Triglyphs.

a) Substructure; b) Shaft of column; c) Architrave; e) Frieze; f) Cornice.

Page 98 *Ionic order from the temple of the Athena Polias at Priene.*

Fig. 1. Design of the front of Columns and entablatures without details.
" 2—8. Details.
" 2. Pedestal.
" 3. Capital.
" 4. Plan of the capital (Corner-capital).
" 5. Section.
" 6. Profile of the capital.
" 7. Entablature.
" 8. Under view of the denticulation.

Page 99. *Corinthian order from the Stoa of Hadrian at Athens.*
Fig. 1. Design of the front of column and entablature.
" 2—4. Details.
" 2. Pedestal.
" 3. Capital.
" 4. Entablature.

Page 100. *Tuscan order of the Renaissance.*
Fig. 1. Scheme for proportions of columns and entablature, without details of profile.
" 2—5. Details.
" 2. Pedestal.
" 3. Capital.
" 4. Entablature with astragal cyma.
" 5. Entablature with cornice cyma.

Page 101 *Doric order of the Renaissance.*
Fig. 1. Scheme without details.
" 2—5. Details.
" 2. Pedestal.
" 3. Capital.
" 4. Entablature.
" 5. Postament.

Page 102. *Ionic order of the Renaissance.*
Fig. 1. Scheme without details.
" 2—6. Details.
" 2. Pedestal.
" 3. Capital. Front view.
" 4. " Plan.
" 5. " Profile.
" 6. Entablatures.

Page 103. Figs. 1—3. *Corinthian order of the Renaissance.*
" 1. Columns and entablature, design of the front.
" 2. Under view of the corona.
" 3. Section through the capital.
" 4—6. *Composite order of the Renaissance.*
" 4. Column and entablature, design of front view.
" 5. Under view of the corona.
" 6. Section through the capital.

Page 104. *Ornaments of shaft of column.*
Figs. 1—3. Fluting.
" 4. Ornament. Romantic.
" 5. " German Renaissance.
" 6. " French Renaissance.
" 7. " Italian Renaissance.
" 8. " Roman.

Page 105—109. *Capitals of columns, and pedestals of columns.*
" 105. Figs. 1 and 2. Capital and pedestal. Egyptian form.
" 3 and 4. " " Old Persian form.
" 5 and 6. " " Moorish form.

Page 106. Figs. 1 and 2. Capitals. Byzantian forms.
" " 3 and 6. Capitals and pedestals. Fomantic form.
" 107. " 1—7. Capitals and pedestals. Gothic form.
" 108. " 1—4. Capitals. Italian Renaissance.
" 109. " 1—6. Capitals. German and French Renaissance.
" 1 and 3, German; figs. 2 and 4, French; figs. 5 and 6, modern.

Page 110 and 111. *Console-forms.*
" 110. Figs. 1—14. Different simple forms of consoles.
" 15. German Renaissance.
" 16—17. Gothic.
" 18. Style of Louis XIV.
" 19. Style of Louis XVI.
" 20. Style of Louis XV.

Page 111. Figs. 1 and 2. Console from the Erechtheion in Athens.
" 3 and 4. Consoles from the temple of Jupiter Stator at Rome.

Page 112. *Borders.*

To be explained:

The border with reference to the object inside it; the real border itself, and the border whose purpose it is to decorate plane surfaces. The justification of the one and the other.

Borders which are confined to one place, for example, the borders of doors and windows; the movable border, such as, for instance, the border of easel-pictures. The architectonic border, that is, the border which is found employed in buildings, on furniture, and on various utensils of architectonic construction. Borders of doors and windows, panels, niches, medallions, mirrors, pictures, etc.

Cartouche-work, an ornamental tablet (mixed with scroll and leaf-work, palmette, pendents, bands, heads, figures) which is used for all possible kinds of bordering, but which, at the same time, is used more for pure decorative purposes than as a real border. Page 121.

The contrast between borders with relations from below and above, and those without such connections.

To be explained:

The architectonic and ornamental motif, by means of which, taking into account local conditions, material, and technic, a certain purpose can be expressed and emphasized in a proper manner. The principal parts of the border with their relations from below or above: the sockle, the crest, the side or the supporting parts.

The border which is made of ogees, and the border which, by means of the Ornament, forms an unchanged whole.

The characteristics typical of borders of the principal styles.

Page 112. *Architectonic borders:*
Figs. 1—5. Renaissance borders.
" 6. Barocco borders.
" 7. Rococco borders.
" 8. Gothic borders.

Page 113. *Lamps and Candelabra.*
Fig. 1. Modern Lamp, Hanging, Boston Public Library. McKim, Meade & White, designers.
" 2. Modern Lamp and Bracket, Branch Library. McKim, Meade & White, New York.
" 3. Italian Renaissance Candelabra, The Vatican. Michael Angelo, designer.
" 4. Roman Candelabra, after— Piranesi by Jean Hulot.

Pages 114—116. *Limited flat Ornament, that is, Ornament intended for plane surfaces.*

To be explained:

That flat Ornament as such is used for the decoration of plane surfaces, whether this is carried out by means of painting, mosaic work (intarsia or marquetry), engraving, etching, bas-relief, or any other manner.

That limited flat Ornament—panelling—is suitable only for certain confined surfaces; and that the unlimited or endless flat Ornament, in contradistinction to this, is universal and capable of greater extension, for its single parts can be repeated at will without heeding any defined borders whatever.

The motifs—the geometric forms, the natural or artistic forms which, strictly detached from each other, or united together, can be employed for the form above of Ornament.

The manner in which these forms are employed; the naturalistic and ornamental conception.

The character of the Ornament for Horizontal, oblique-lying or perpendicular surfaces (floor, wall, or ceiling pannelling).

The development (order) of the Ornament on the surface, the star-shaped, symmetrical, or proportional, the strictly ornamental or naturalistic development.

The small digressions (changes) which are possible in the detail-forms of many centrally or symmetrically arranged Ornament, without causing the full effect of the Ornament to lose the impression of symmetrical regularity.

The order or arrangement of the Ornament with respect to the form of the surface—Ornament regularly arranged, Ornament with many central lines and symmetrically arranged, require surfaces regularly formed in accordance therewith.

Page 114. Fig. 1. Modern Ornament.
" 2. Celtic Ornament, 7th Century.
" 3—5. Modern Ornament.
" 6. Ornament. German Renaissance.

Page 115. Fig. 1. Ornament. Italian Renaissance.
" 2. " Italian Renaissance.
" 3. " Italian Renaissance.
" 4. " Celtic, 8th Century.
" 5. " Modern.
" 6. " Style of Louis XIV. (Marot 1650—1712).
" 7. " Modern.

Page 116. Fig. 1. Ornament. Egyptian.
" 2. " German
" 3. " German
" 4. " Grecian, from the Temple of Apollo in Milet.
" 5. Style of Louis XIV.
" 6. Style of Louis XVI.
" 7. Rococco. Brühl Castle.

Pages 117—119. *Unlimited Flat-ornament.*

To be explained:

The characteristics of unlimited or endless Ornament;—the possibility of extending the Ornament endlessly by constant repetition of single parts of the drawing, the so-called pattern.

The motif for the formation of Ornament and the net of auxiliary measuring-lines.

The geometrical, natural, conventional, and fancy motifs; the net of measuring-lines which is formed of regularly intersecting (visible or understood) central lines in which similar forms in similar positions, similar colours in similar extension are repeated.

The central and the upward-rising character of the endless plane-surface Ornament (page 117 and 119).

The employment of unlimited Ornament in the decoration of floors, walls, ceilings, etc.

The arbitrary manner in which, when used as Ornament, the endless pattern prolongs itself in every direction, or the manner in which it appears to be continually seeking for a so-called "solution." In this latter case must also be explained, the disappearance of the pattern at certain points, or the arrangement of the extent or size of the measuring-lines according to a fixed scale, so that the pattern may finish off with suitable forms.

Figs. 1 and 2, page 117 and 118 are half the size at which the pupils must make the drawings.

Page 117. Fig. 1. Plain-surface Ornament Middle Ages.
" 2. Mural painting. Egyptian.

Page 118. Fig. 1. Mural painting.
" 2. Carpet pattern. German Renaissance.

Page 119. Fig. 1. Gothic pattern, 15th century.
" 2 and 4. Modern patterns.

Fig. 2 is from a carpet pattern by C. F. A. Voysey [The House 1897]. Fig. 3 is a wall decoration from the Magazine of Art 1898.

Fig. 4 is from a drawing taken from "Studies in Plant Form and Design" [Chapmann and Hall, London].

Page 119. Here attention must be directed to the more or less prominent character of the set of geometric measuring-lines, and to the upward-rising character of the Ornament in this pattern in contrast to the centric character of the pattern seen on page 117.

Page 120. Figs. 1—5. *Scroll-work.*

Exercises for preliminary practice in drawing scrollwork are given on page 120.

In order to be able to delineate scroll-work in a proper manner, it is necessary to have had practice in drawing spirally-formed winding lines, and to know the fore-shortenings of spirally-formed winding surfaces (bands).

When practising this class of drawing, the pupil can be materially helped by using simple models similar to those seen in figs. 1 and 2. These models are easily procured, and enable the pupil to continue his practice also outside school-hours.

To make such models, cut up strong, smooth paper into strips having the same form as those seen in figs. 1 and 2. When rolled round a piece of rounded wood, a lead-pencil or similar article, these strips take on the spirally-formed, winding character required.

These models may be held by the pupil in one hand while he draws their appearance with other, or they can be fastened to some object, in which case both hands are free.

Examples of scroll-work drawings done in this manner can be seen in figs. 1, 3—5.

Page 121. *Shields and Cartouches.*

Fig. 1. Rosette from Arch of Constantine, Rome 4th Century.
" 2. Triglyph decoration in the Doric Order.
" 3. Cartouch — Italian Renaissance, Florence.
" 4. Cartouch — Italian Renaissance, S. Pietro, Florence.
" 5. Barocco Shield from Coat of Arms, Davanzatti Palace Florence—17th Century.
" 6. Frieze, ornamentation of a hall in Louvre after Piranesi, Roguenet.

Page 122. *Coats of arms.*

To be explained:

The general and principal rules and distinctive features of Heraldry.

It would not be possible to impart to the pupil a knowledge of all the rules of heraldic art, but he should be made acquainted with the fact that such rules exist, and that, therefore, existing coats of arms, when used for designating or decorating an object, cannot be changed at will. In certain cases, the pupils should be made acquainted with the sources whence information on this subject can be acquired.

The pupil should also be taught the proportional size of the more important parts of coats of arms—the shield, helmet, and crest—so that, when a coat of arms is used as Ornament or as designation of an object, the proper proportions existing between the parts themselves and the object, may be correctly given.

It is not, for example, by any means a matter of indifference if the designer of a coat of arms, through want of knowledge of the rules of heraldry, should happen in designing a coat of arms as decoration for any object, to draw the shield too large in proportion to the size of the helmet and the crest, and for this unproportionately large shield should fix off the mass and form of the profile to correspond; or, if he should fix the form of the shield in proportion to mass and form of the profile of the surface without paying attention to the proper size of the helmet and the crest. Such errors as these when made, remain and cannot be removed, for then the measurements of the remaining parts of the object would be out of proportion.

Page 122. Figs. 1—8. *Coats of arms.*

Fig. 1. Plain shield with two scabbards and barred helmet, as crest, coronet with dog's head. Feudal Period.
" 2. Shield in three divisions, helmet and mantle, as crest; a ducal coronet with plumes of five ostrich feathers. 18th Century Mottoes "Devant-si-ji-puis." "En espoir je vive attendant grace."
" 3. Shield in four divisions, decorated with two leopards faces (Jessant-de-lis) and two Fleurs-de-lis, helmet with open vizor and mantle, as crest; wreath with phoenix issuing out of flames, transfixed through the mouth by a tilting-spear. 19th Century. Motto "Igne et Ferra."
" 4. Shield in six divisions, decorated with two Fleurs-de-lis and battle-axe, helmet and mantle, as crest; wreath with dexter arm embowed, holding in the hand a tilting-spear and battle-axe, the hand surmounted by a Fleurs-de-lis. 19th Century. Motto "Proc Recto Semper."
" 5. Coat of arms from the second half of the 18th Century.
" 6. Coat of arms from the middle of the 19th Century.

" 7. Division of the shield into fields or quarters.

" 8. Coat of arms showing how the colouring is designated by means of hatching.

* * *

Page 123. Figs. 1—8. *Emblems.*

Emblems: Symbols, pictorial designs of a whole by means of a part of the same or by means of a sign which has connection with it.

Fig. 1. Emblem for Art and Industry.

" 2. " of Painting.

" 3. " of Sculpture.

" 4. " of Commerce.

" 5. " of Music.

" 6. " of Shipping Trade.

" 7. " of Machine-building.

" 8. " of Agriculture.

* * *

Page 124. Figs. 1—11. *Symbols.*

Symbols: Emblems, signs for spiritually religions conceptions.

Fig. 1. Egyptian winged sun—mystic, symbolic sign.

" 2—11. Christian symbols.

" 2. Universal dominion.

" 3. The Trinity.

" 4. Halo, general symbol of the Godhead.

" 5. Justice.

" 6. Wisdom in the Trinity.

" 7. Beginning and End (A Ω, *a w*), Alpha and Omega—Symbol of Eternity.

" 8. Eternity — eternal connection, without beginning or end.

" 9. J. H. S. The first three letters of the Grecian written name for Jesus: "IHEOYE."—Greek Characters

" 10. Monogramme of Christ. The first letters of the word "Christus," the Andreas cross for Christ with the Grecian letter R.

" 11. Symbol of the Holy Ghost.

" 12. Pelican in the act of wounding her breast in order to nourish her young with her blood. Symbol of Christ on the Cross.

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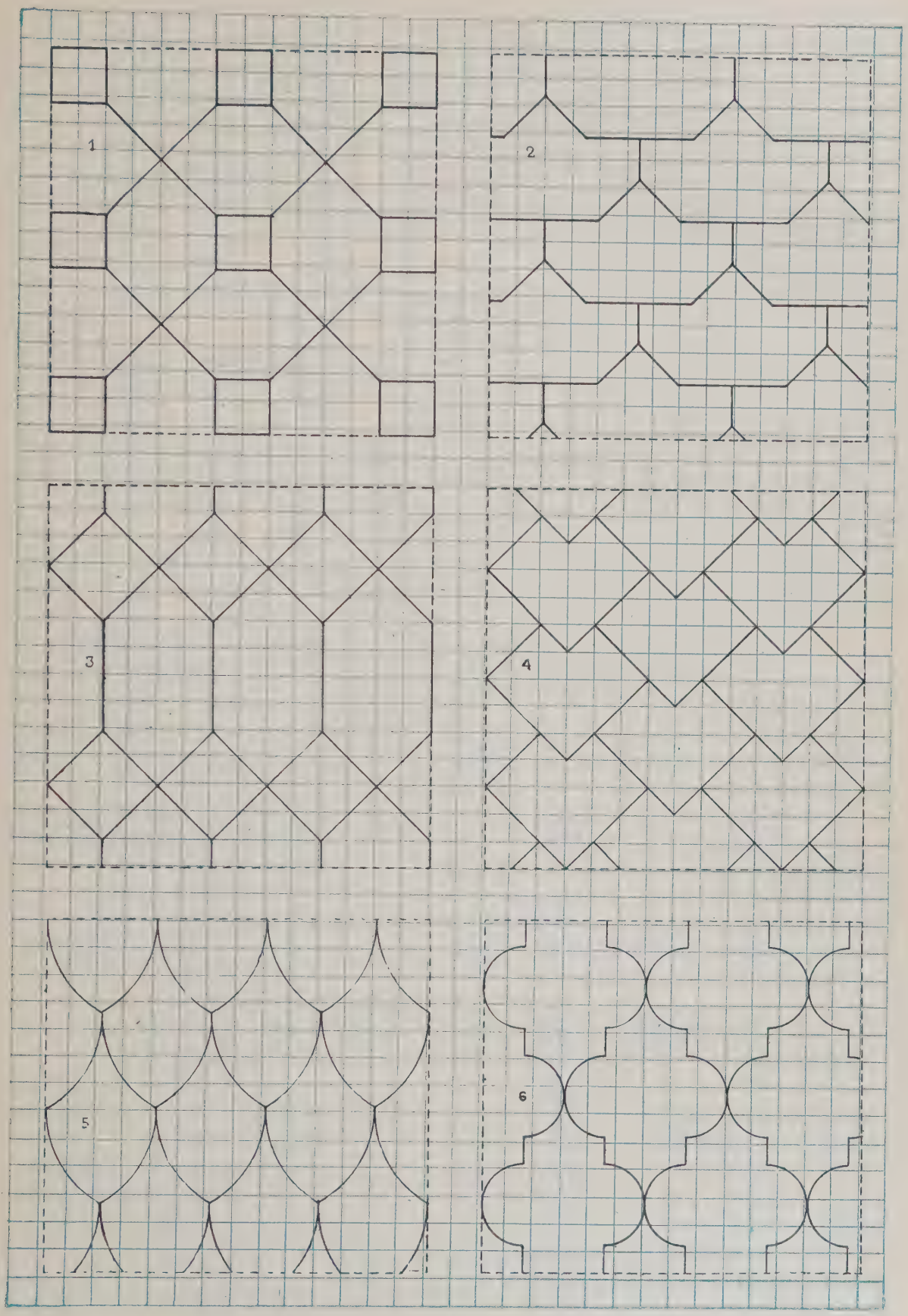
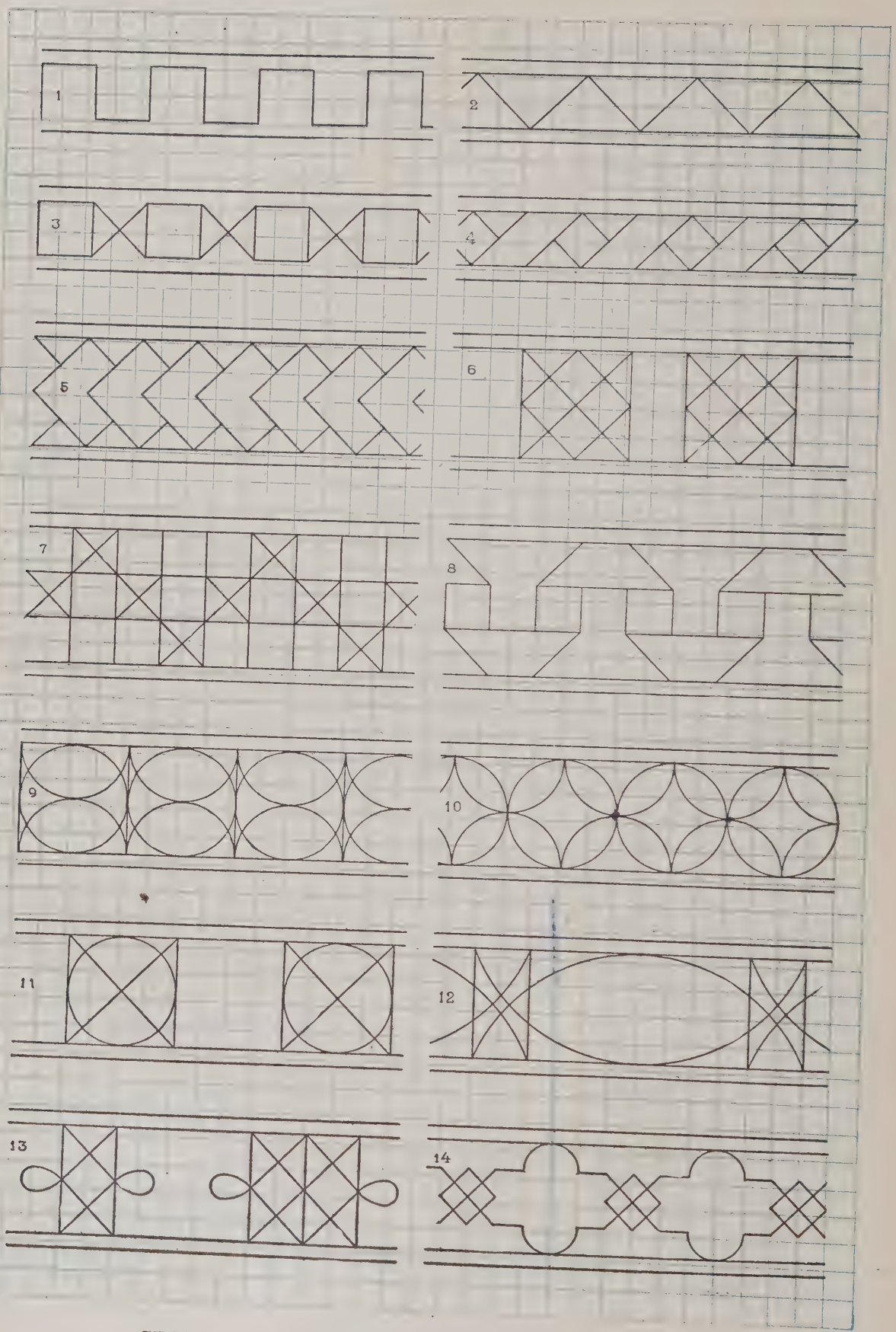


GEOMETRIC FORMS—MOTIFS FOR PLANE SURFACE ORNAMENT.



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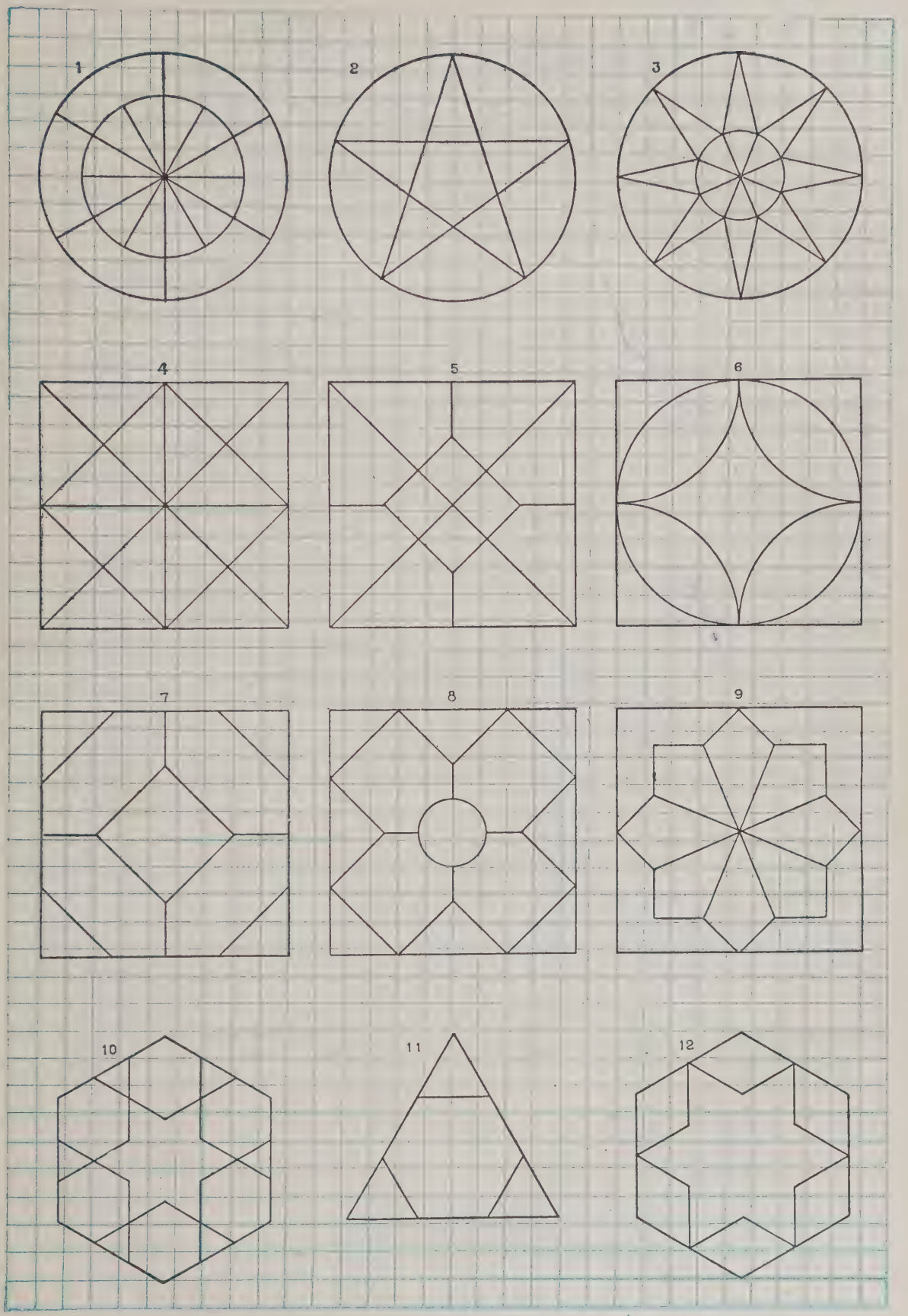

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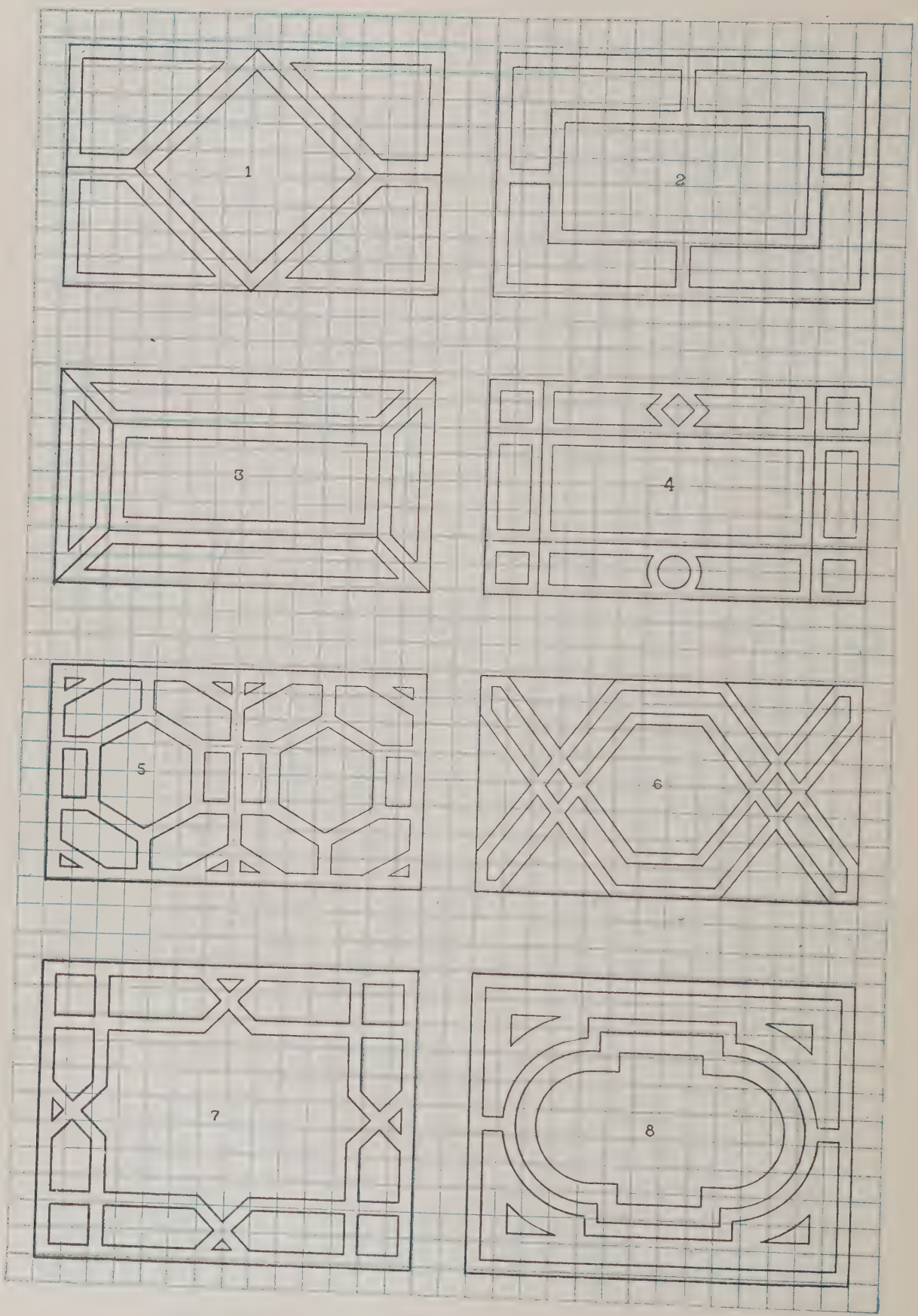

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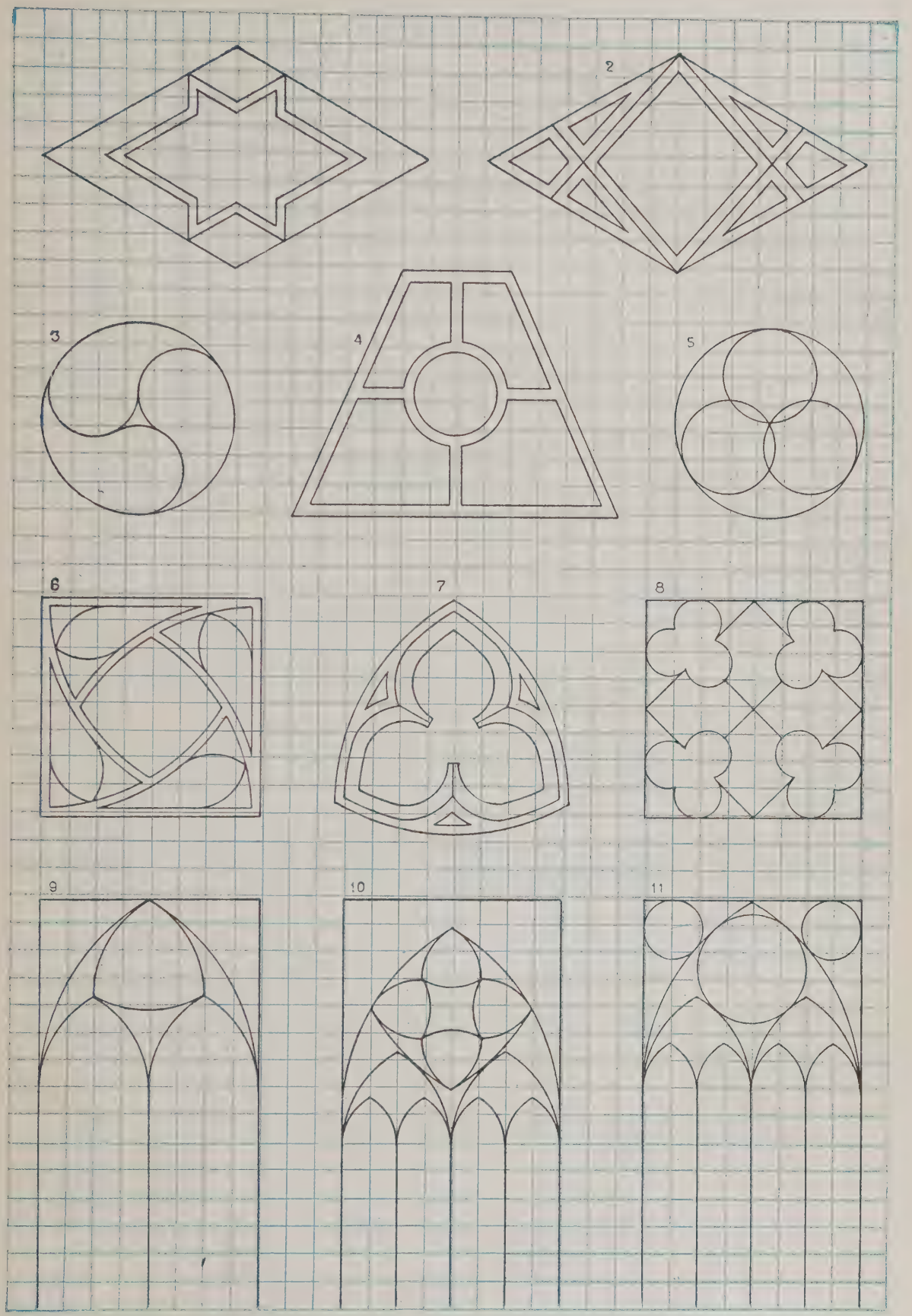
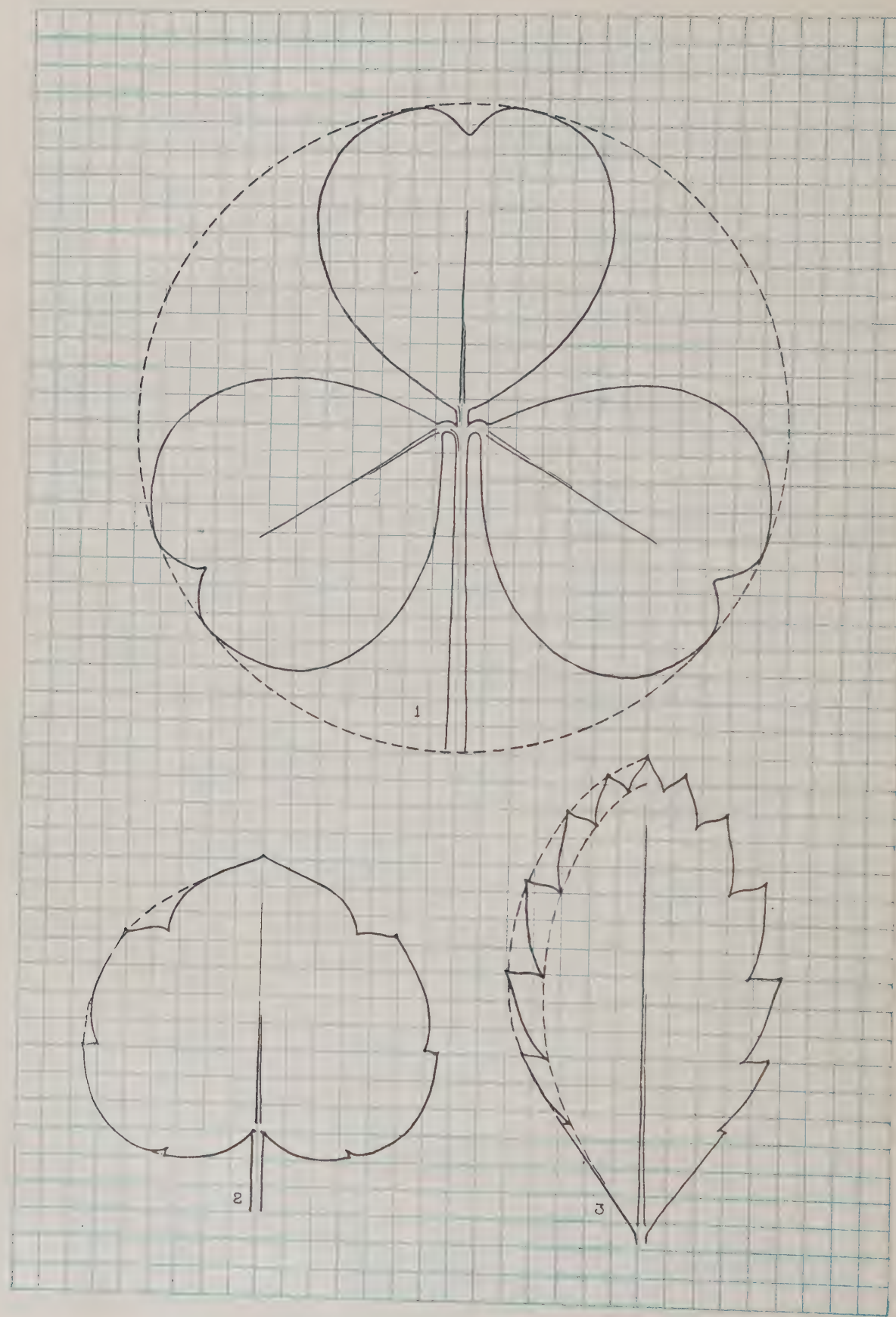
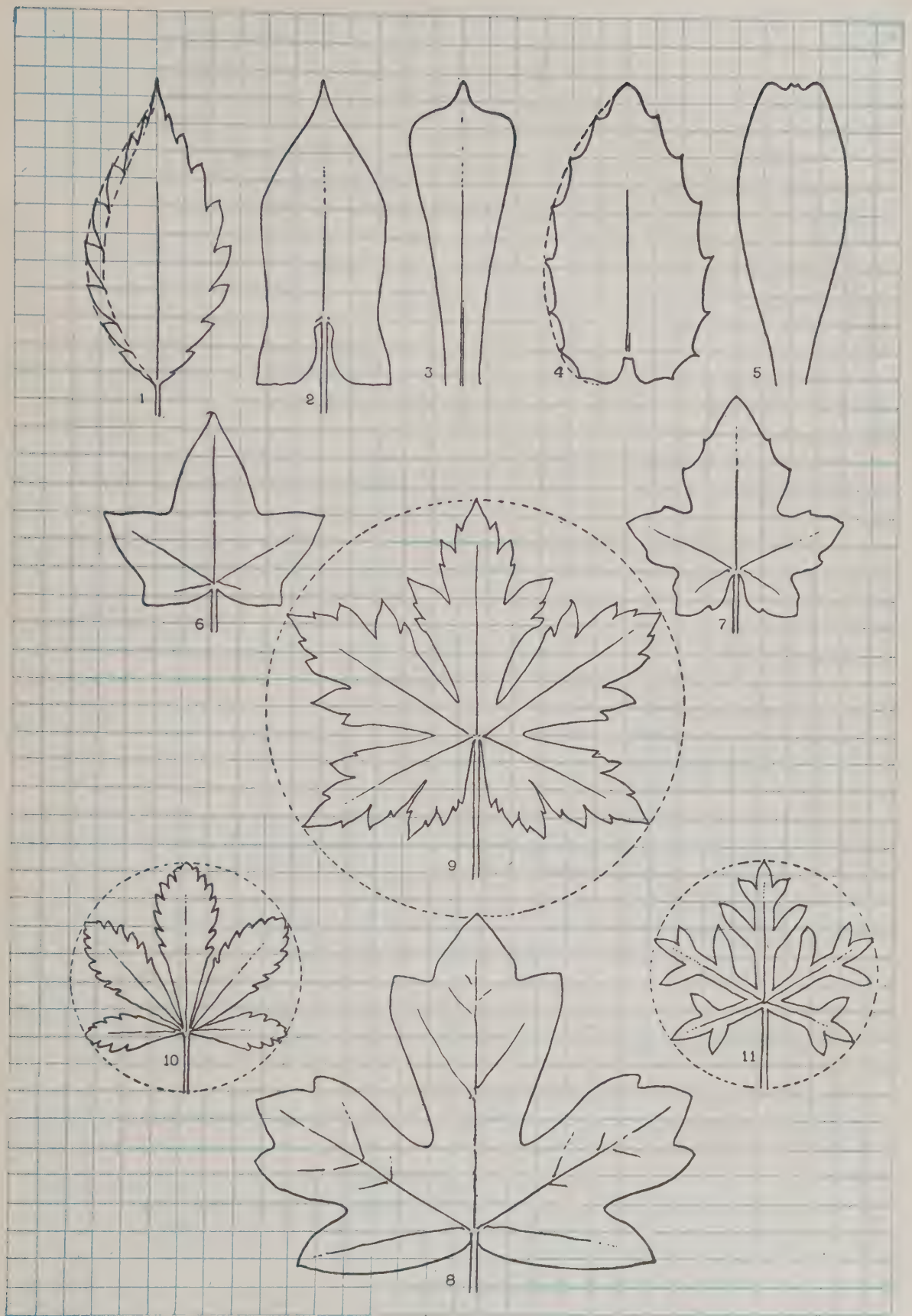


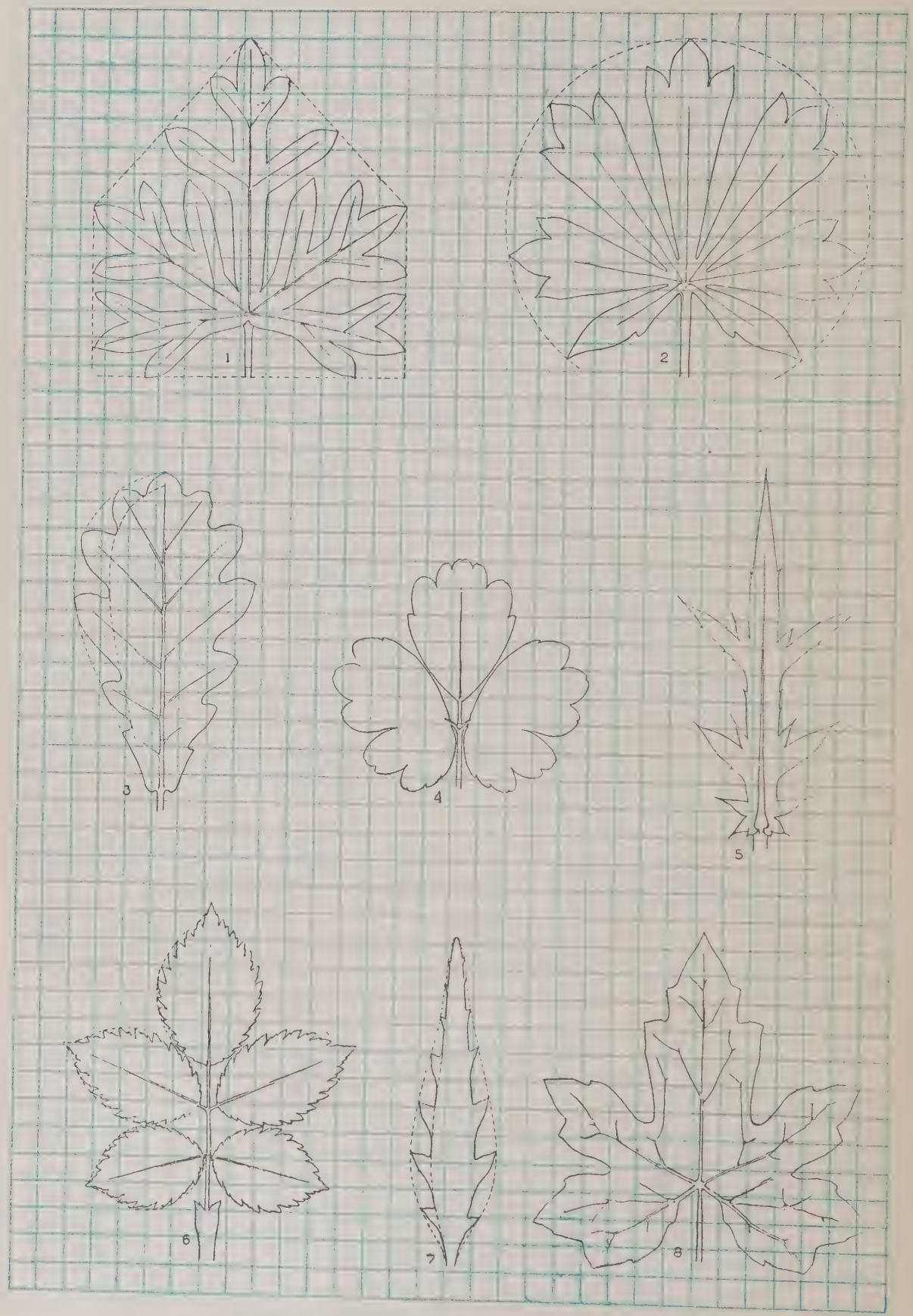
GEOMETRIC MOTIFS.



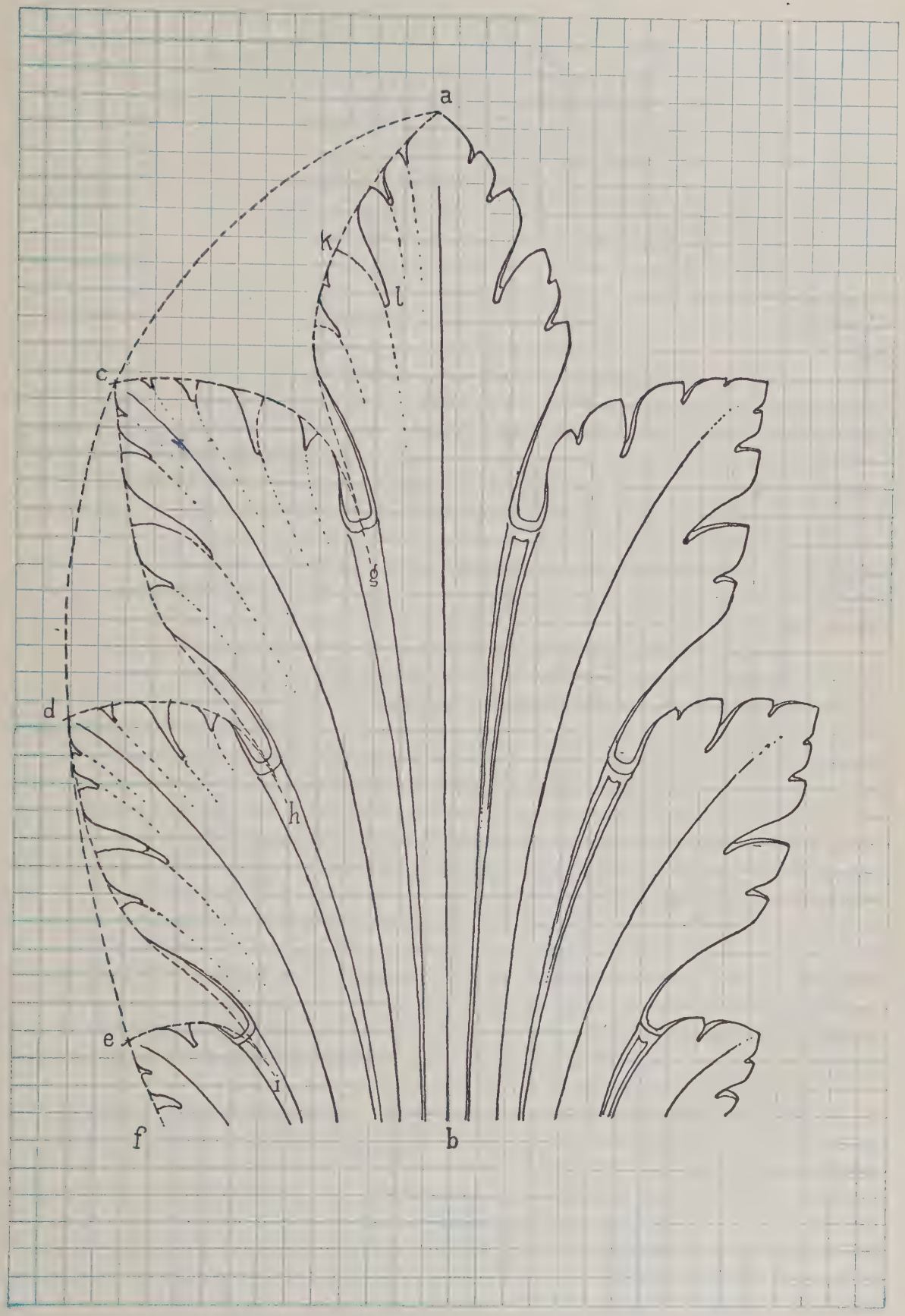
NATURAL FORMS—LEAVES OF PLANTS.



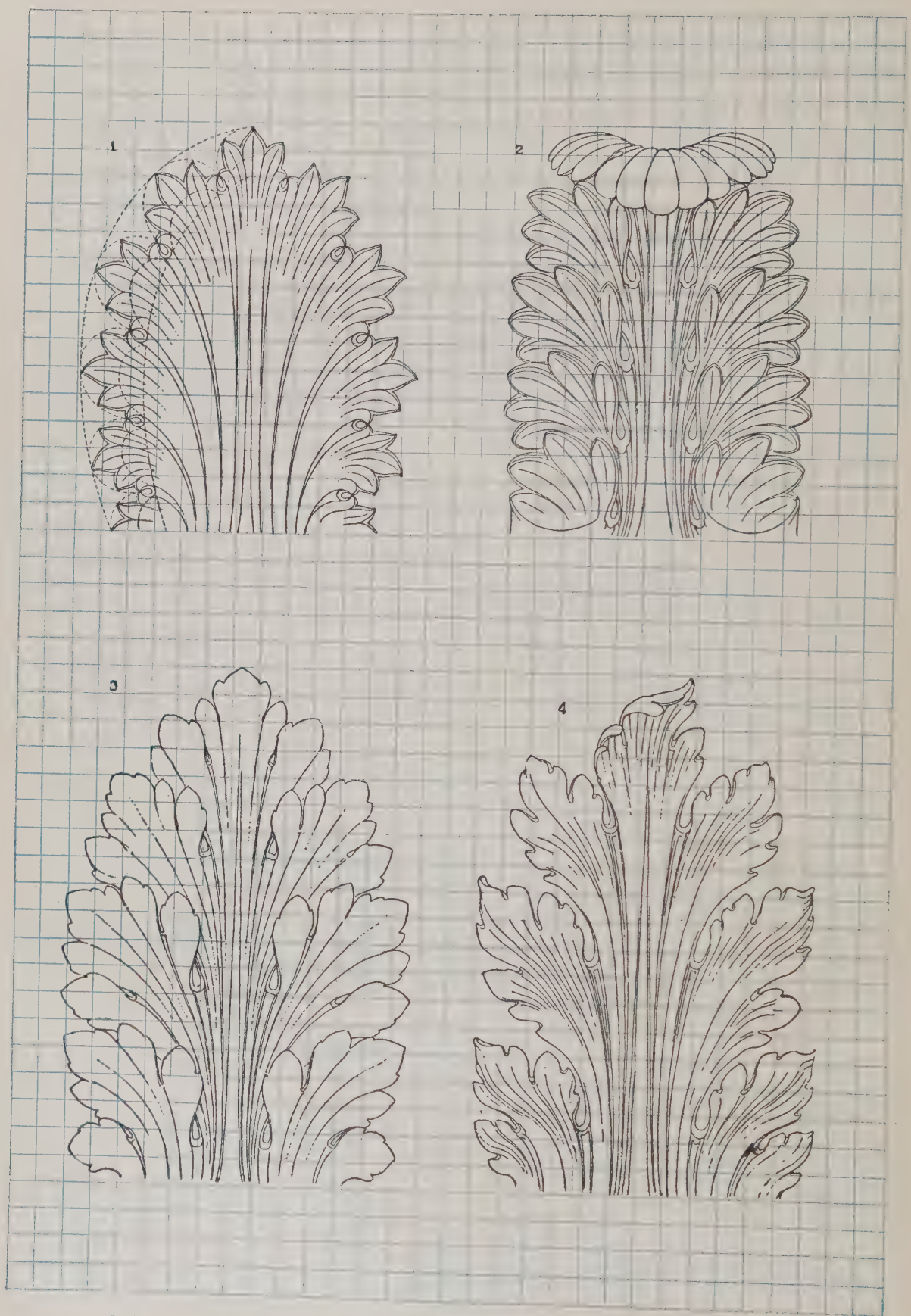
NATURAL FORMS—LEAVES OF PLANTS.



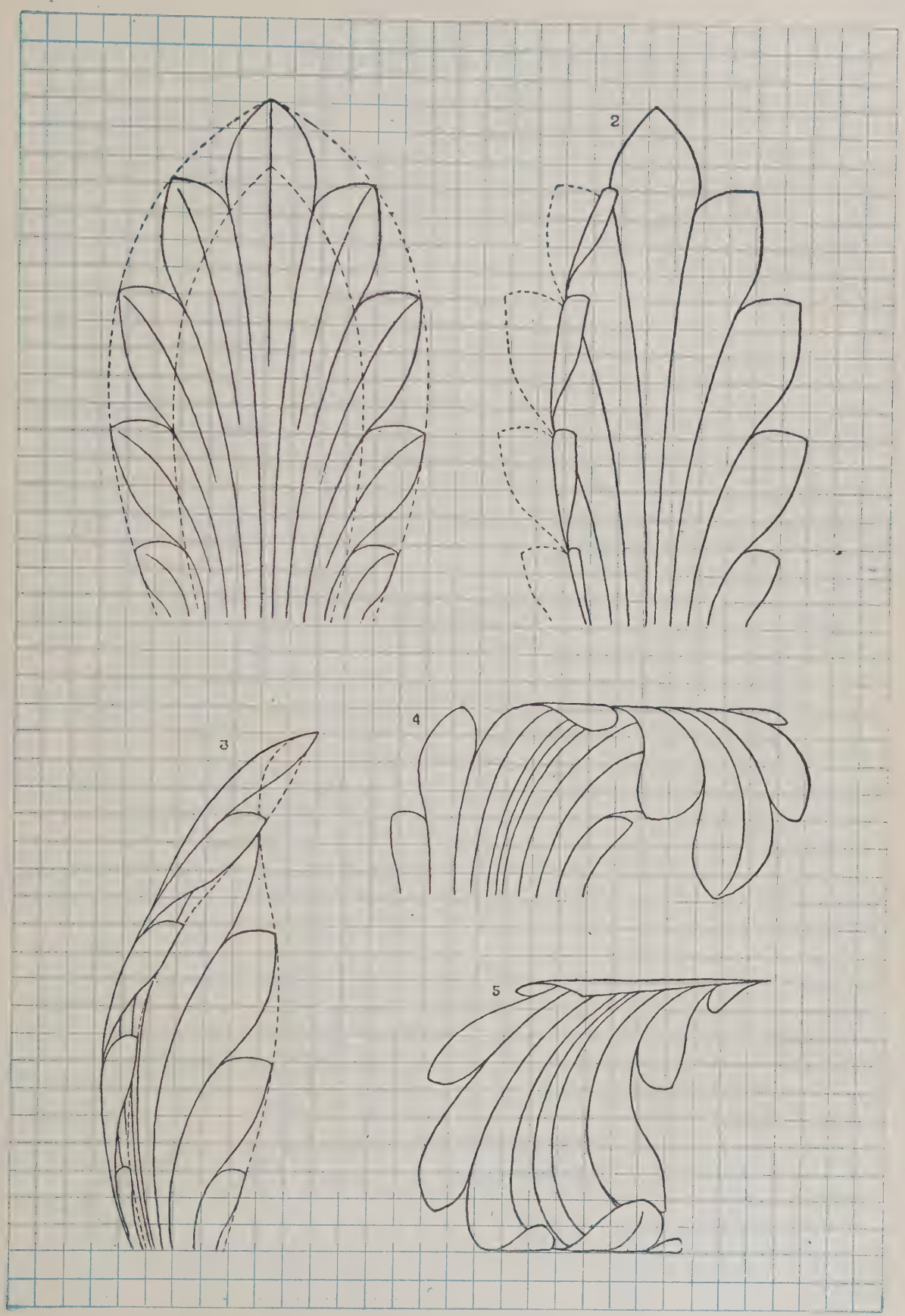
NATURAL FORMS—LEAVES OF PLANTS.



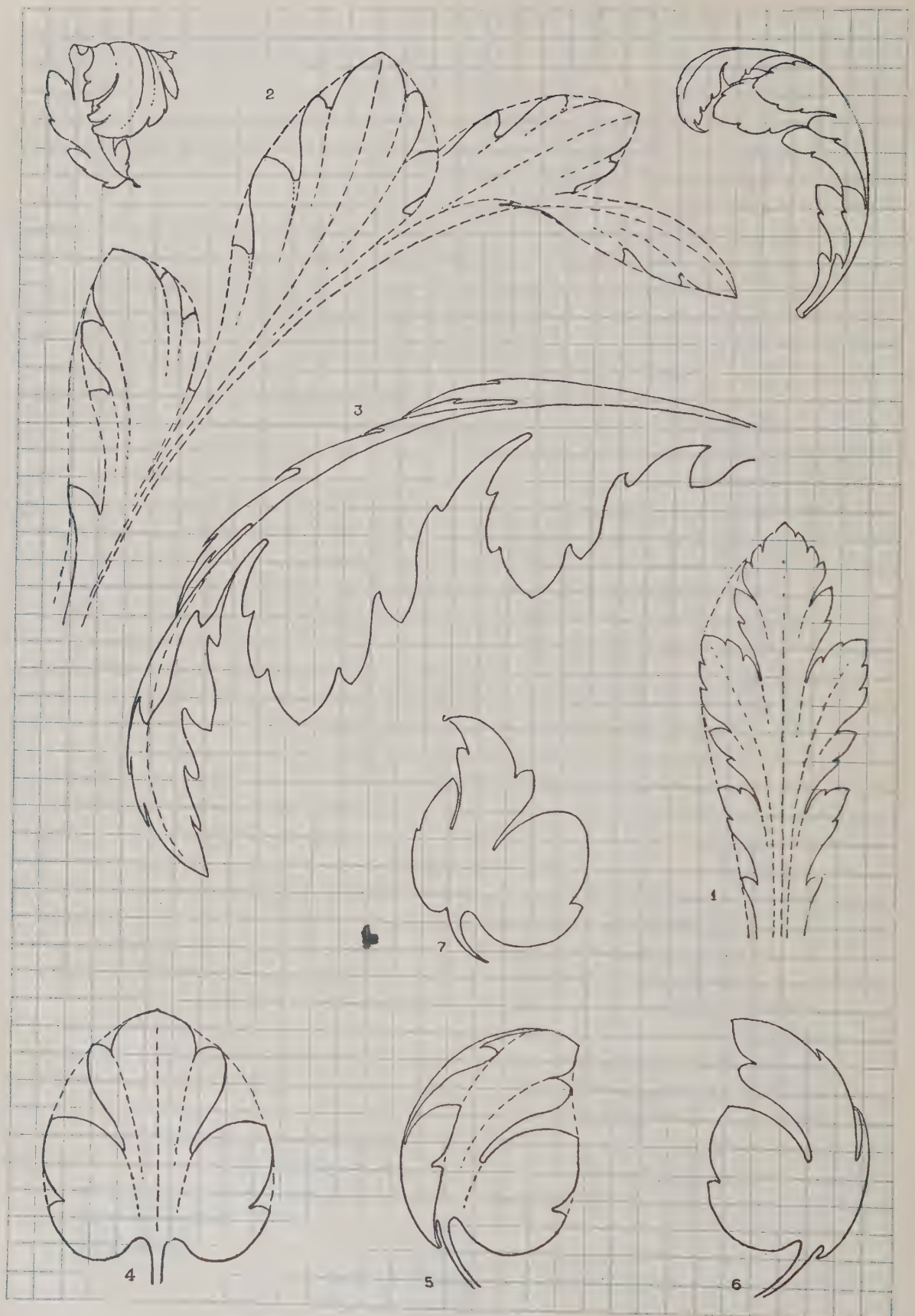
NATURAL FORMS—ACANTHUS LEAF.



NATURAL FORMS—LEAVES OF PLANTS—ACANTHUS LEAF.

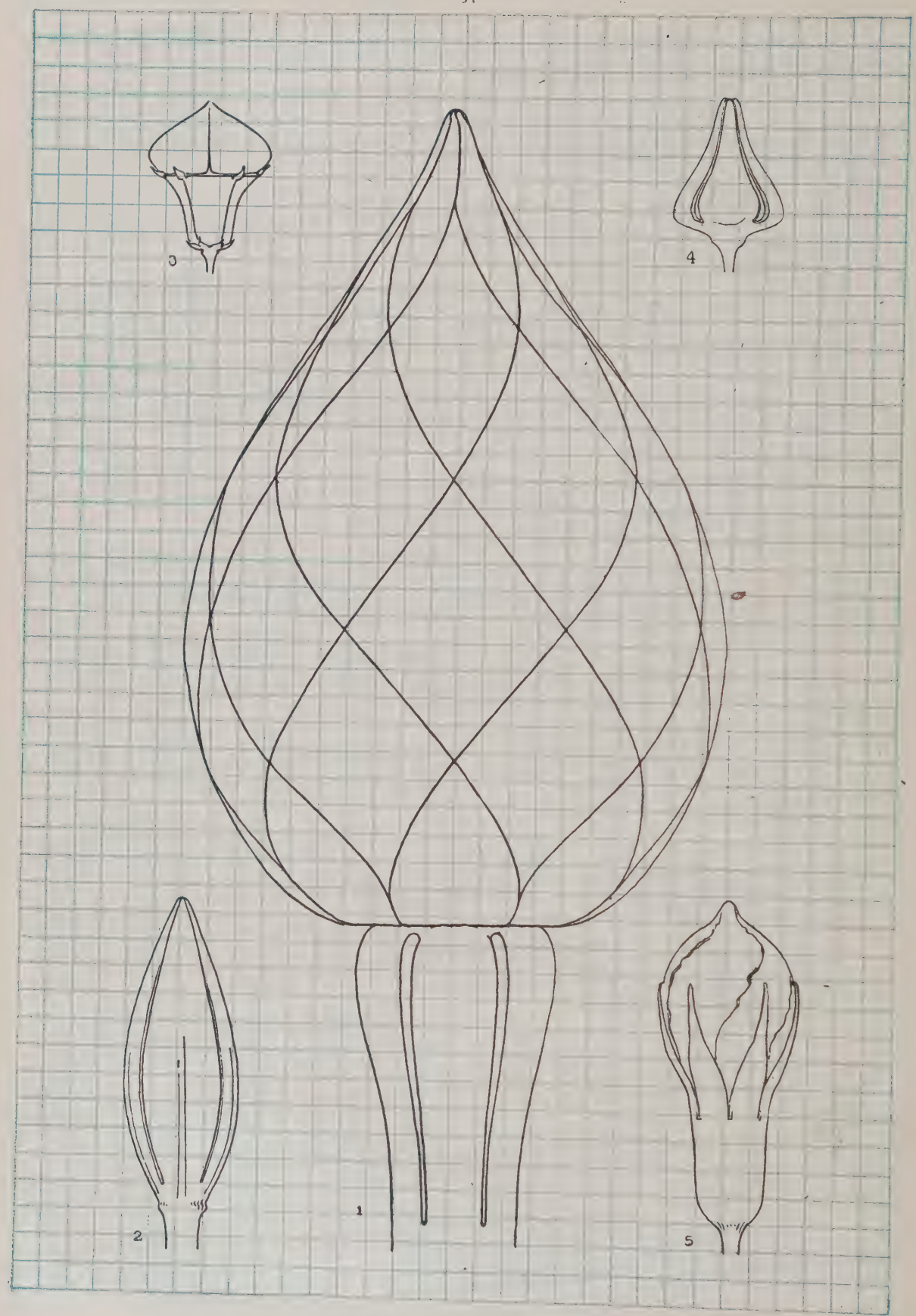


NATURAL FORMS—LEAVES OF PLANTS.

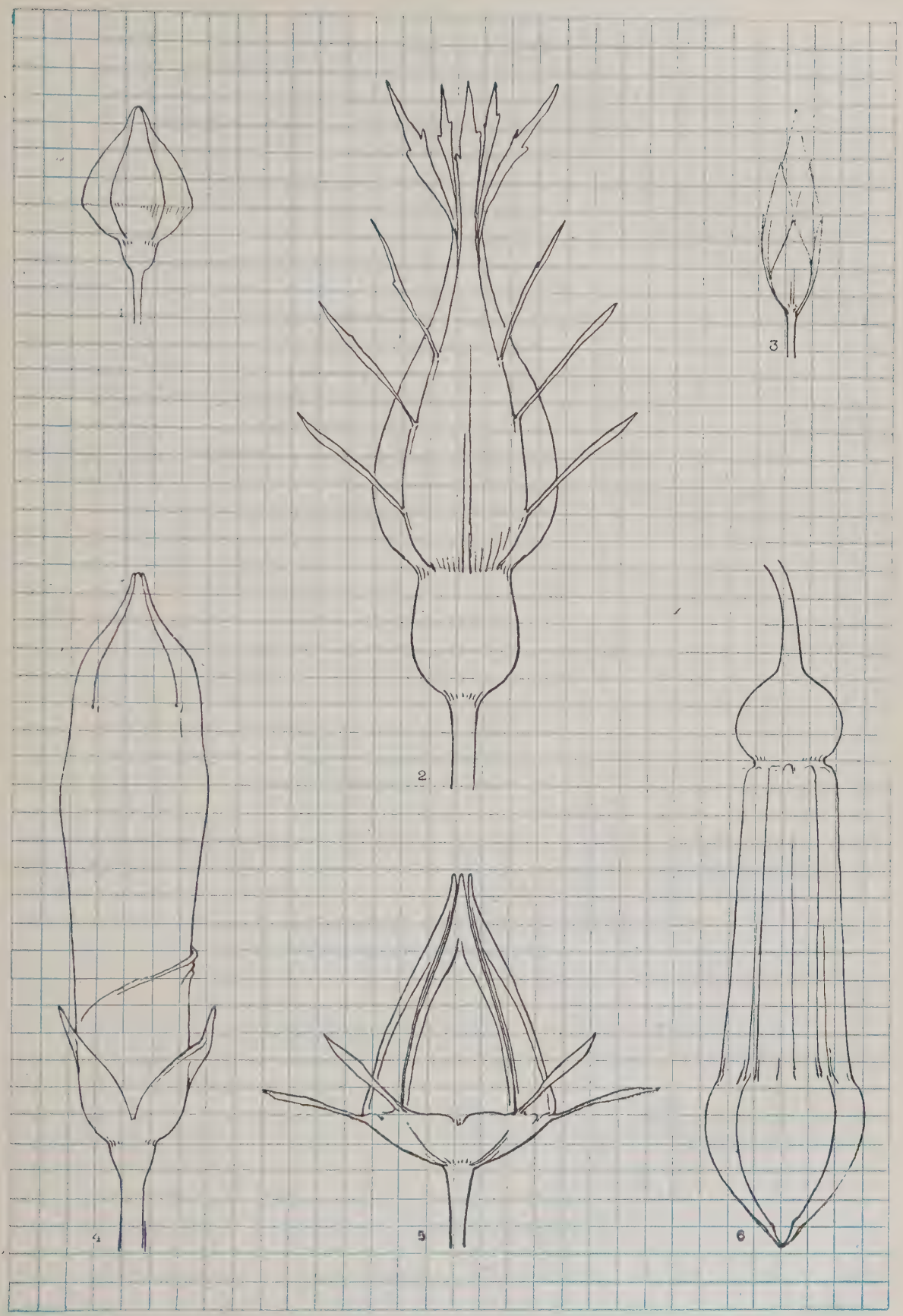


NATURAL FORMS—LEAVES OF PLANTS.

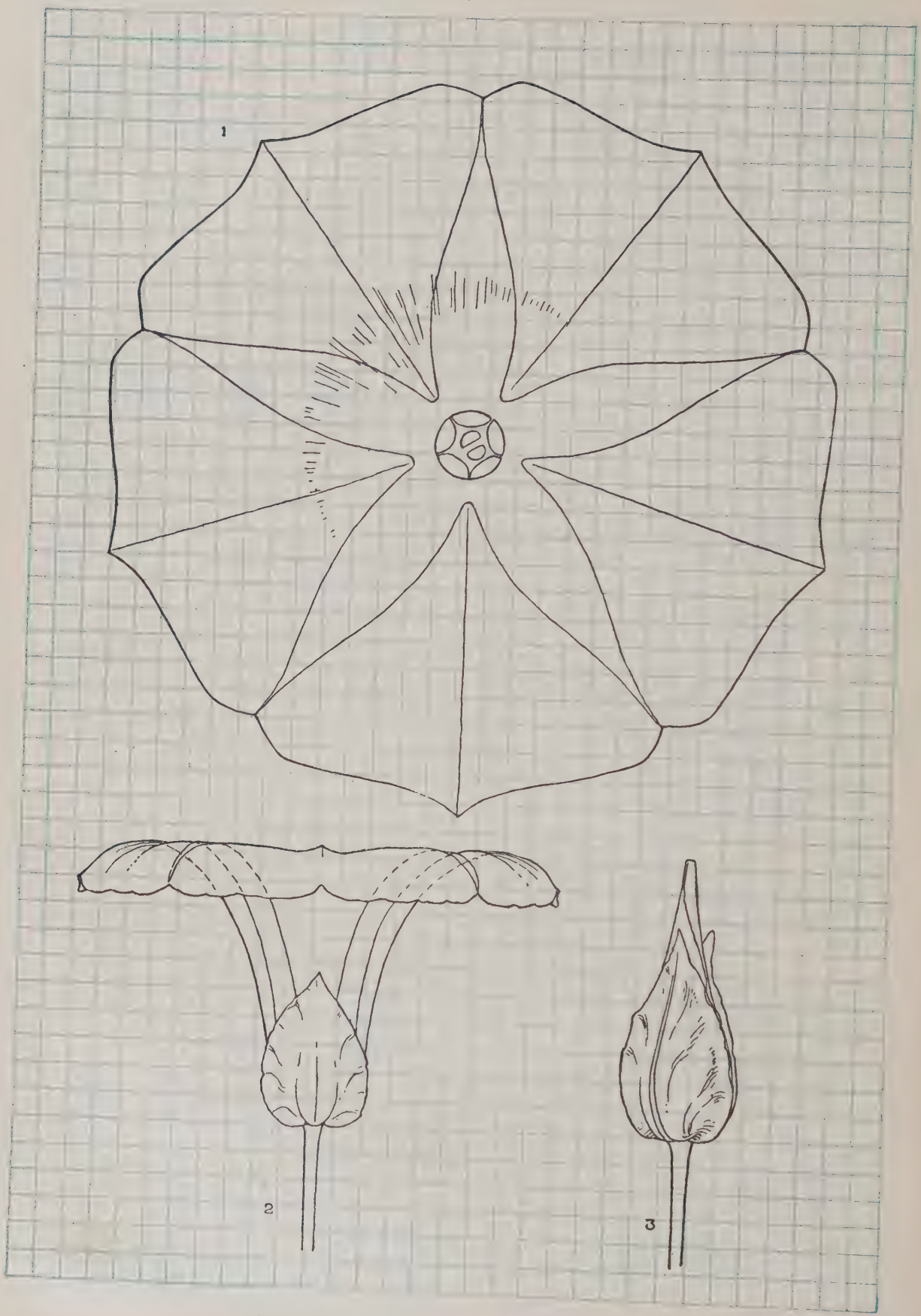
NATURAL FORMS.—LEAVES OF CALYX.



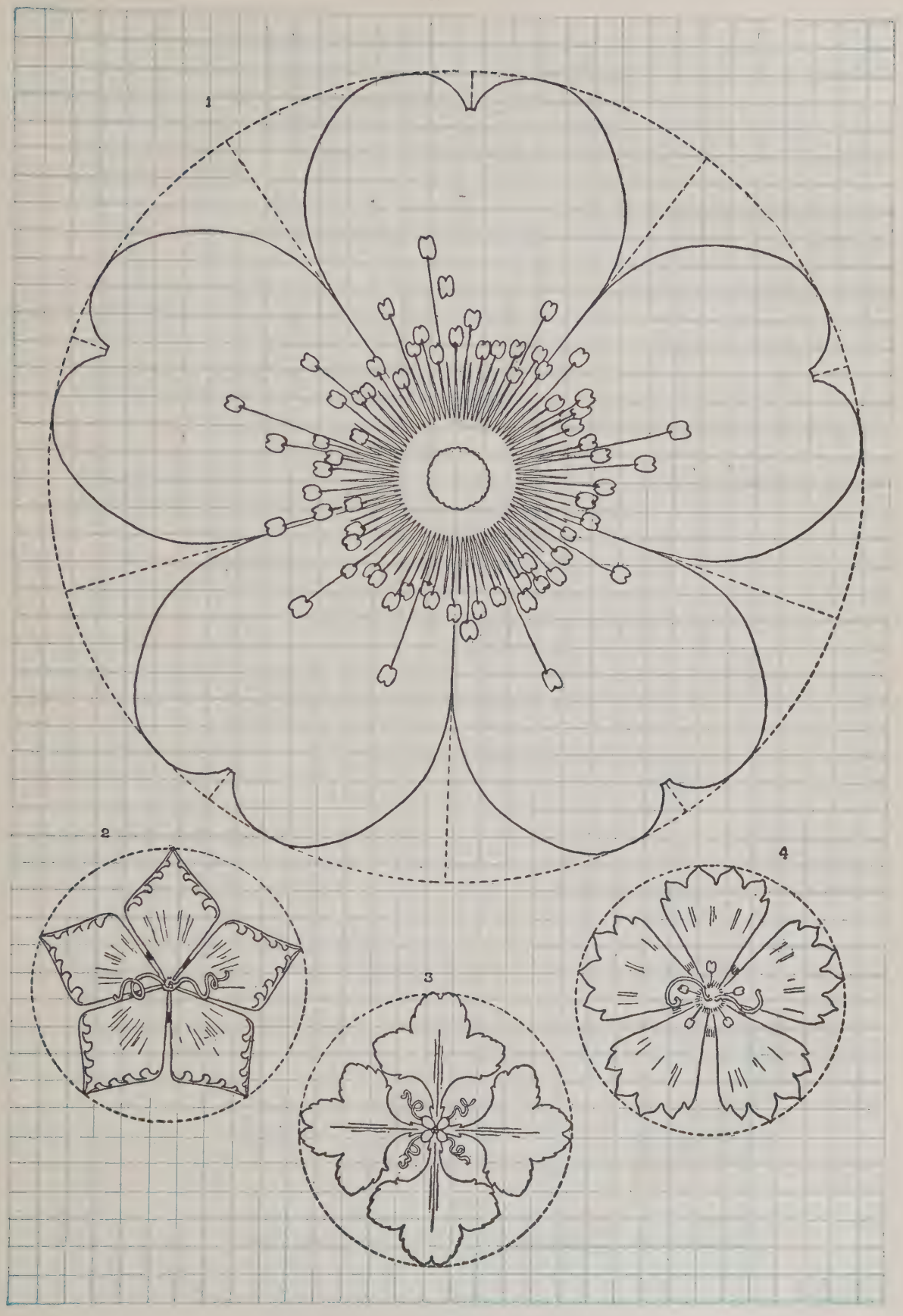
NATURAL FORMS—BUDS.



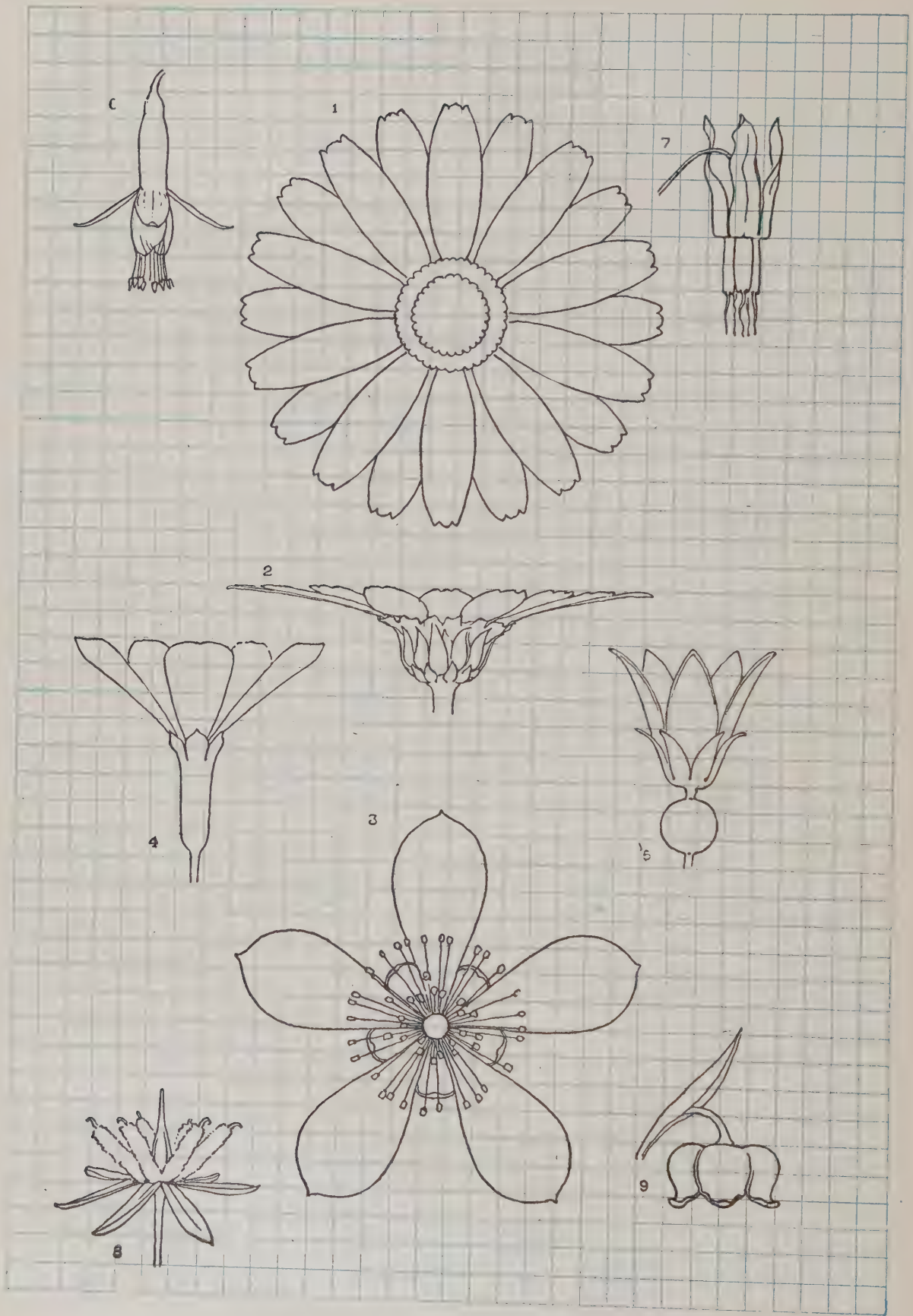
NATURAL FORMS—BUDS.



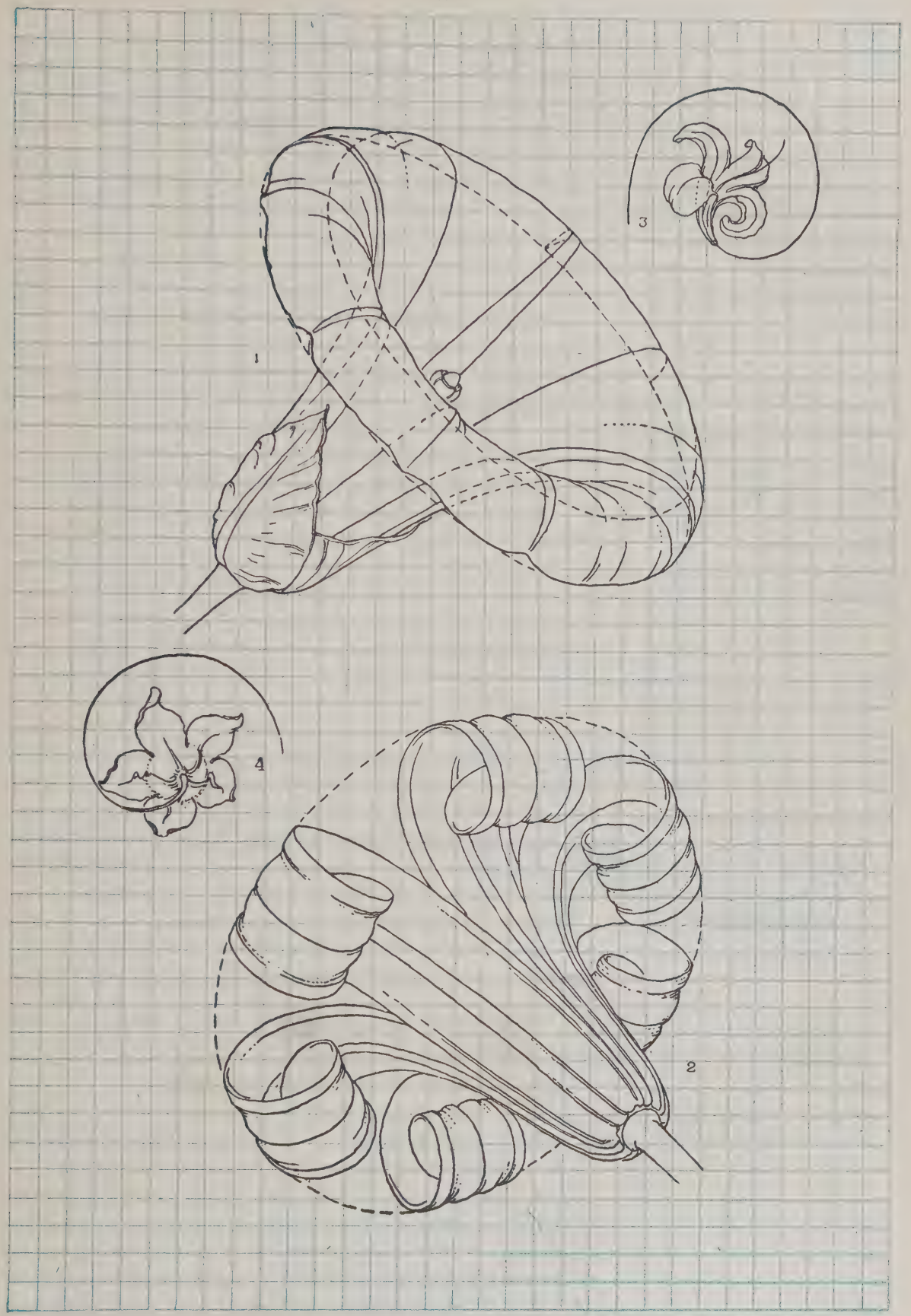
NATURAL FORMS—FLOWERS.



NATURAL FORMS—FLOWERS.



NATURAL FORMS—FLOWERS.



NATURAL FORMS—FLOWERS.

NATURAL FORMS—FRUIT.

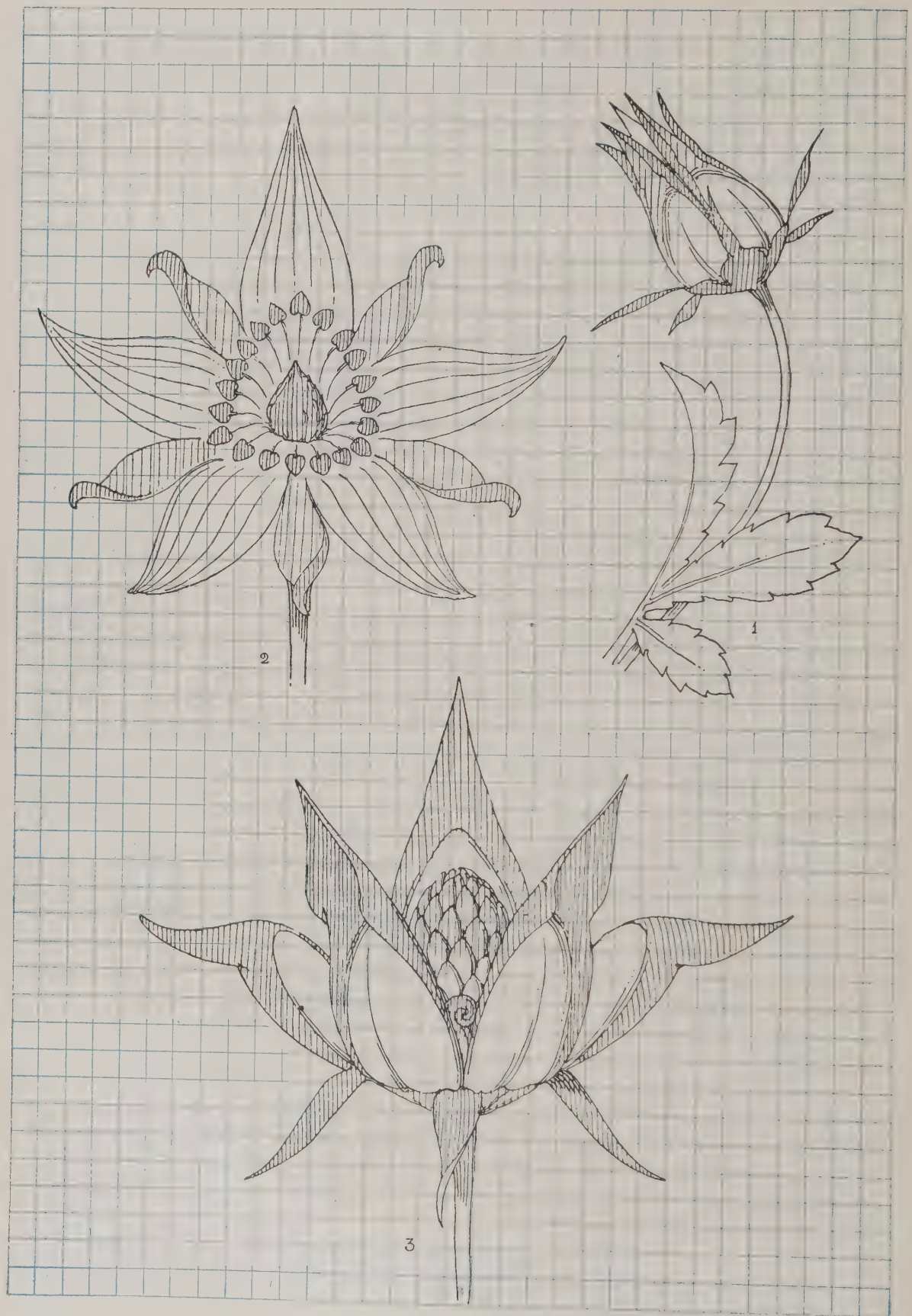
NATURAL FORMS—LEAVES AND STALKS.

NATURAL FORMS—LILY.

NATURAL FORMS—PINK AND CLOVER.

NATURAL FORMS—OAK AND LAUREL.

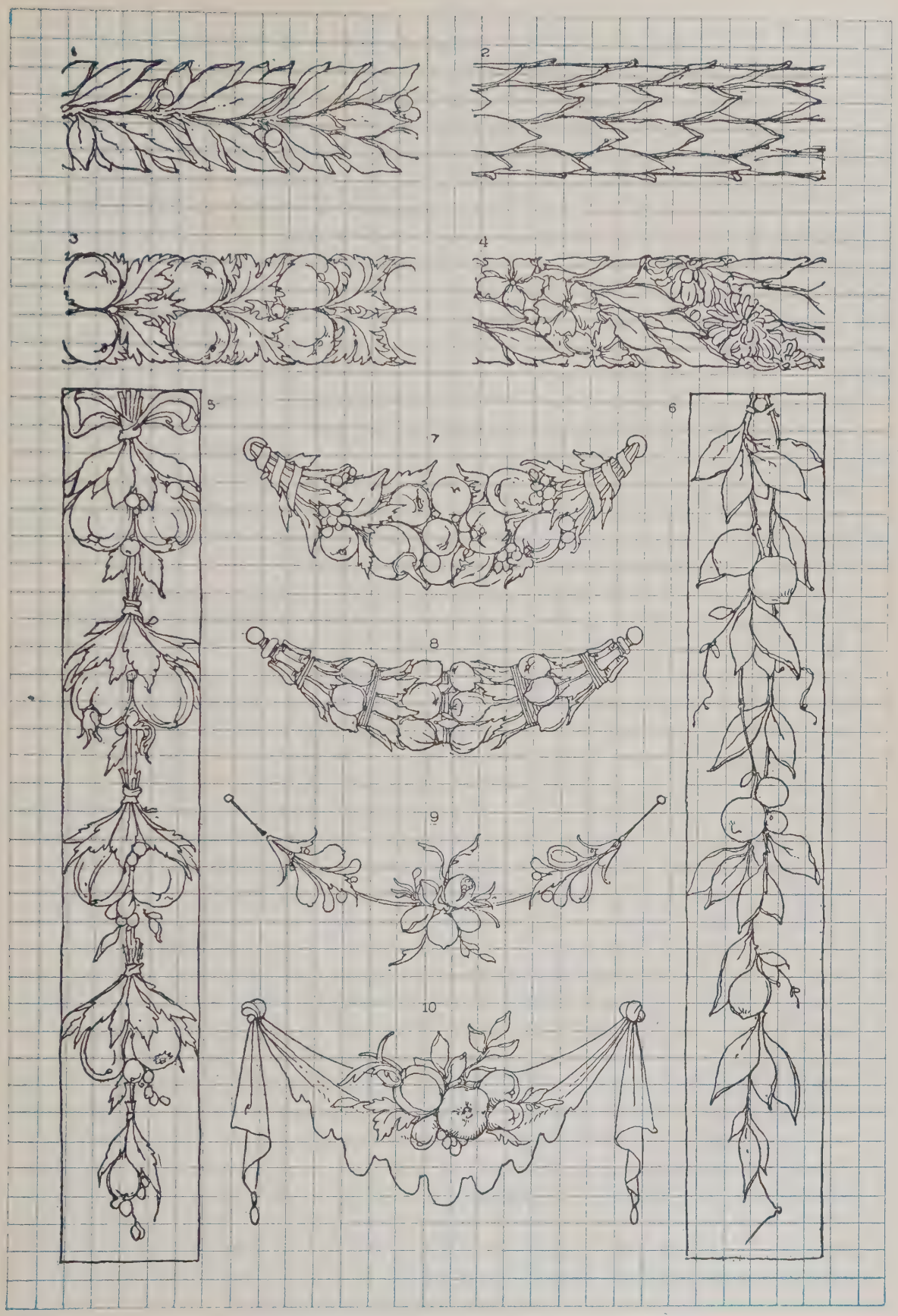
NATURAL FORMS—MARSH-CINQUEFOIL AND GERANIUM.



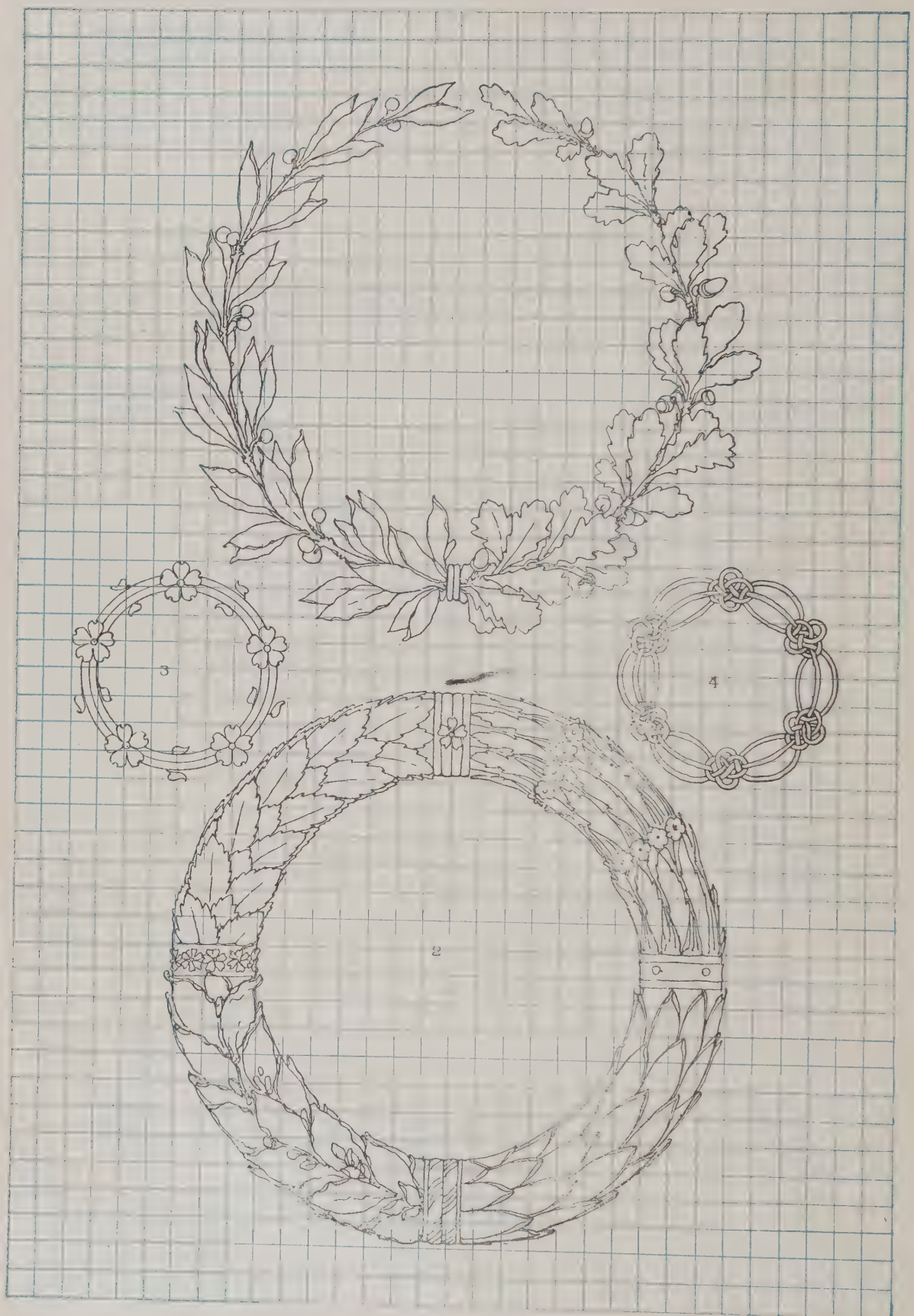
NATURAL FORMS—MARSH-CINQUEFOIL—BUD, FLOWER, FRUIT.

MARSH-CINQUEFOIL AND STRAWBERRY DRAWN IN ORNAMENTAL STYLE.

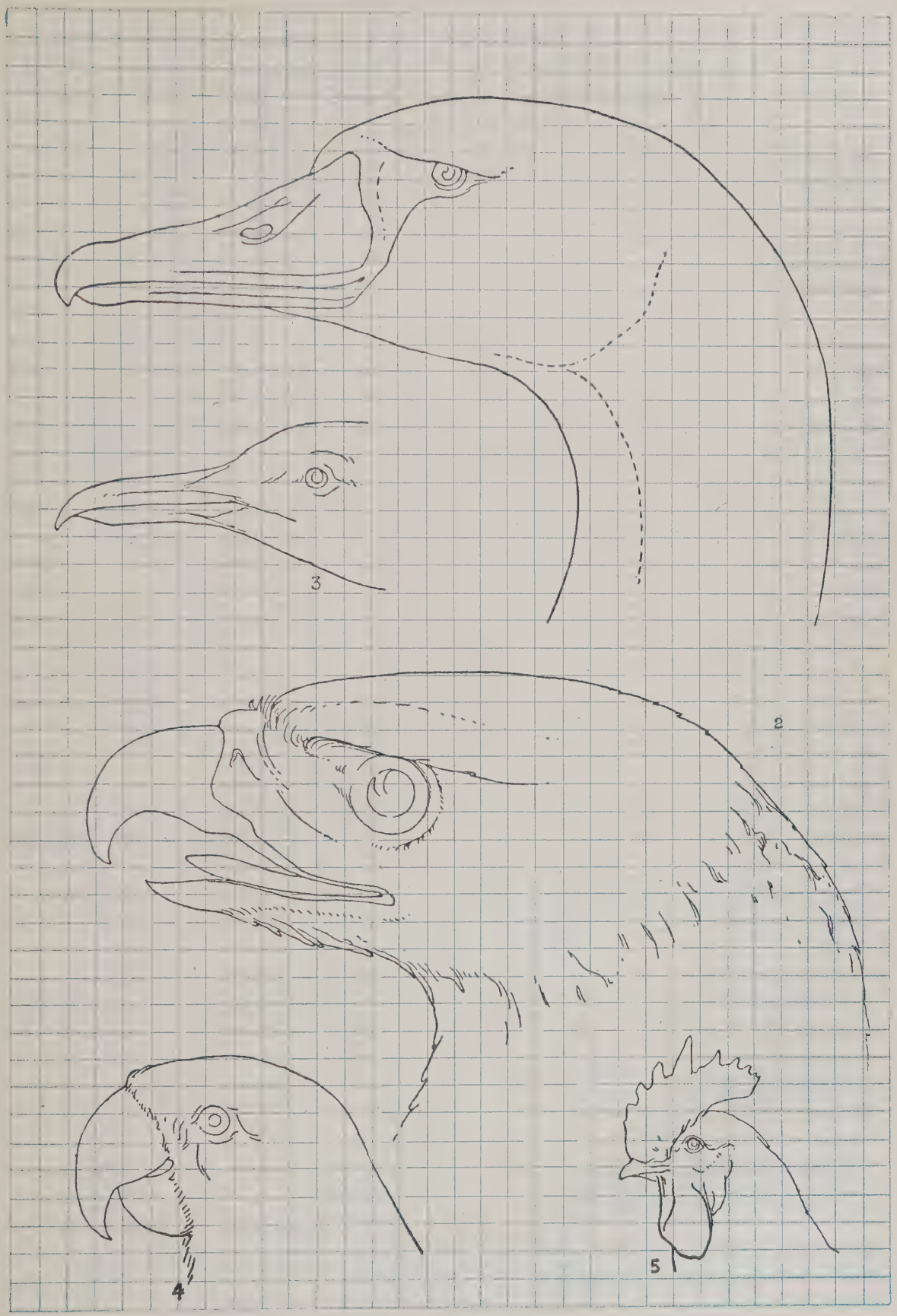
MARSH-CINQUEFOIL DRAWN AS ORNAMENT.



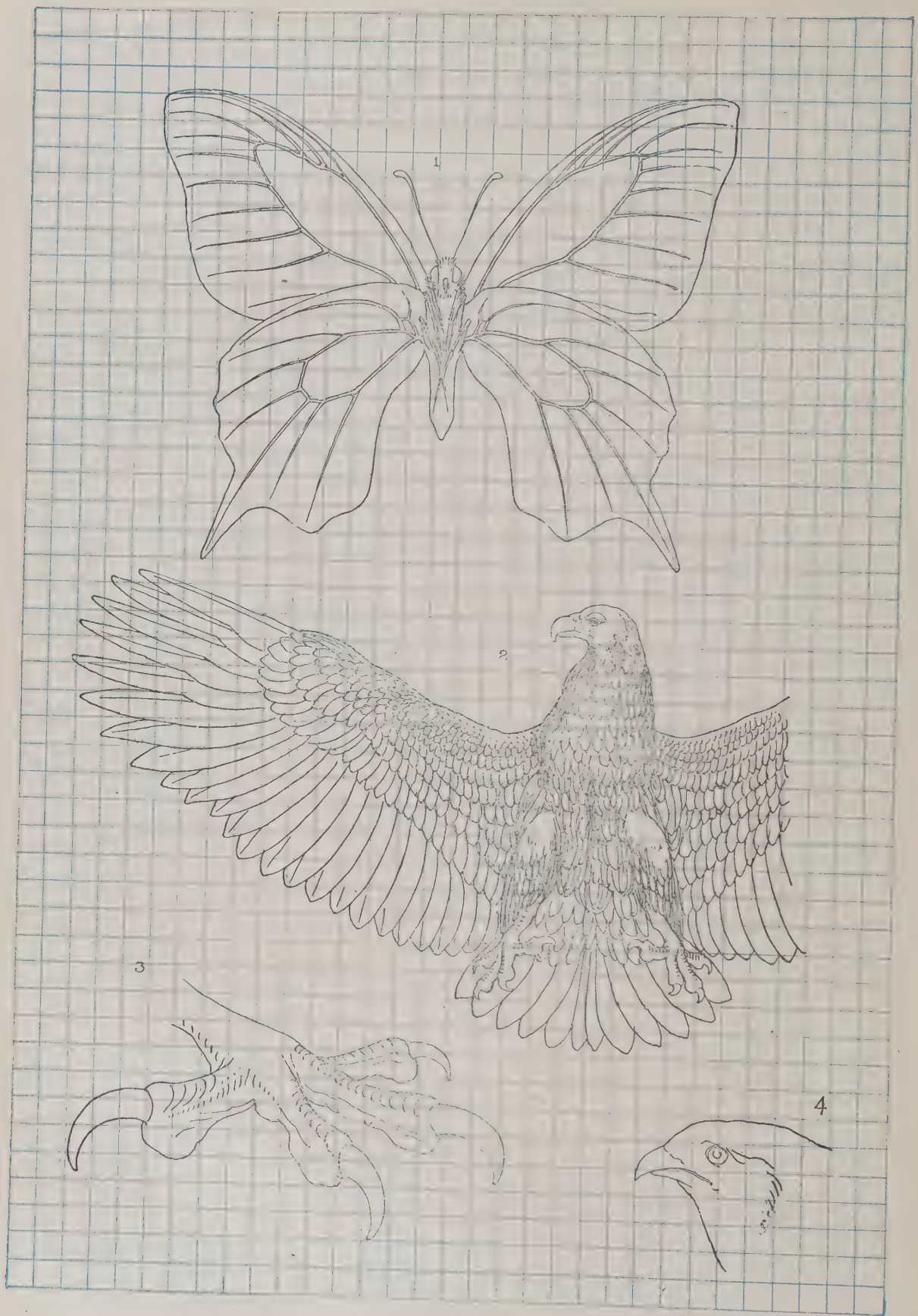
NATURAL FORMS—GARLANDS AND BUNCHES OF FRUIT.



NATURAL FORMS—WREATHS.

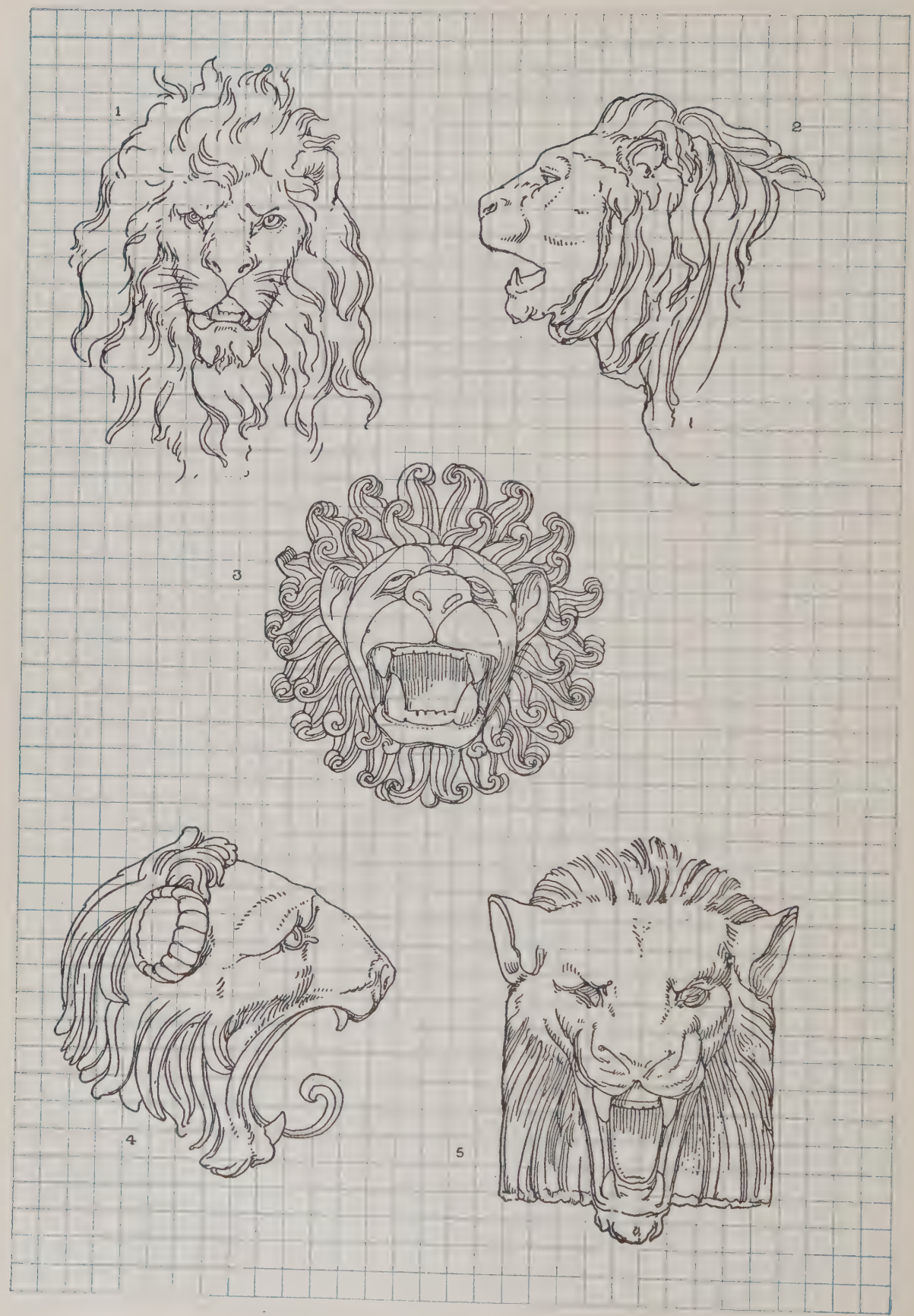


NATURAL FORMS—HEADS OF DIFFERENT ANIMALS.

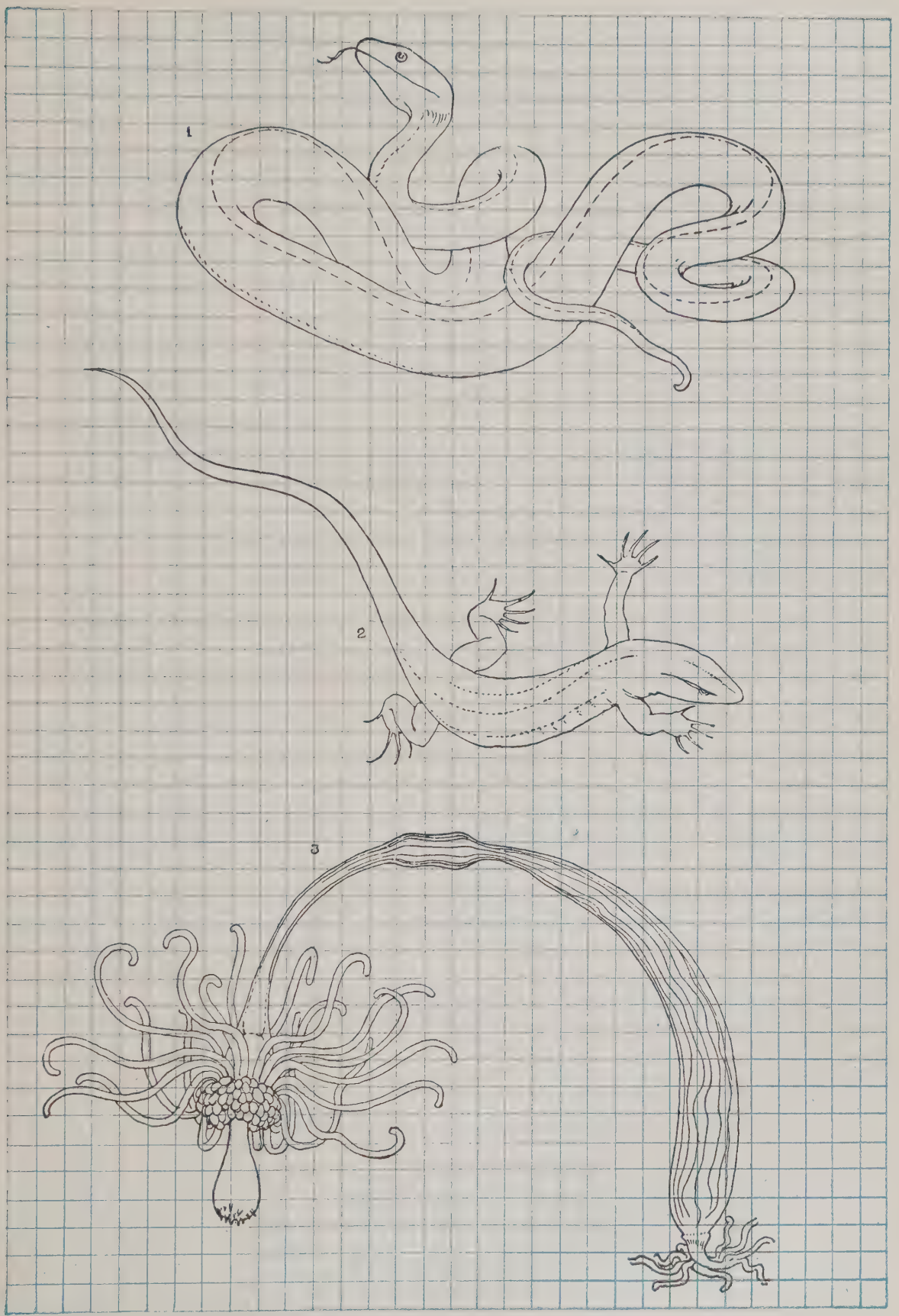


NATURAL FORMS—BUTTERFLY, EAGLE.

NATURAL FORMS—GARGOYLES, GRIFFEN, CHIMERA, EAGLE.

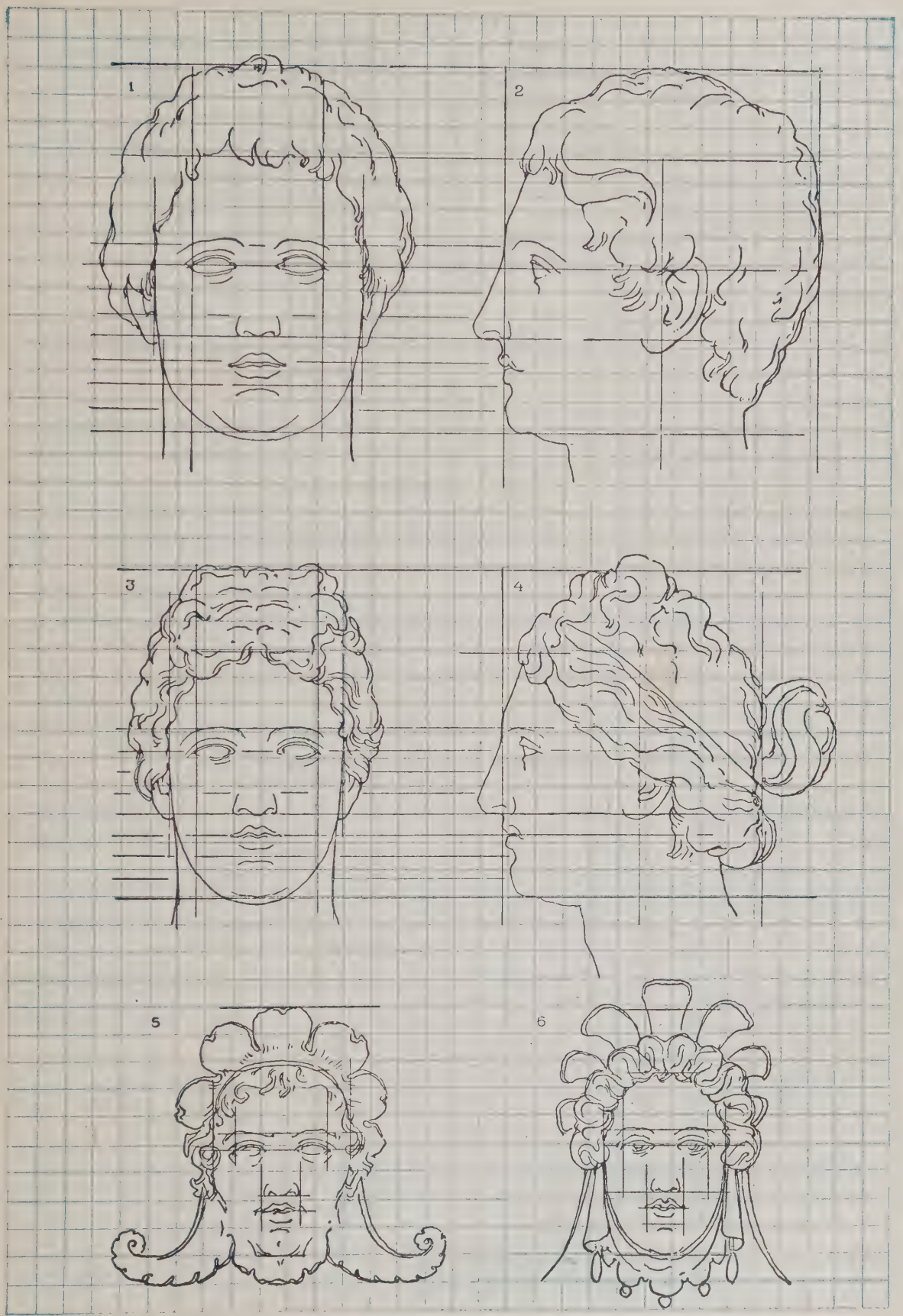


NATURAL FORMS—LION HEADS.

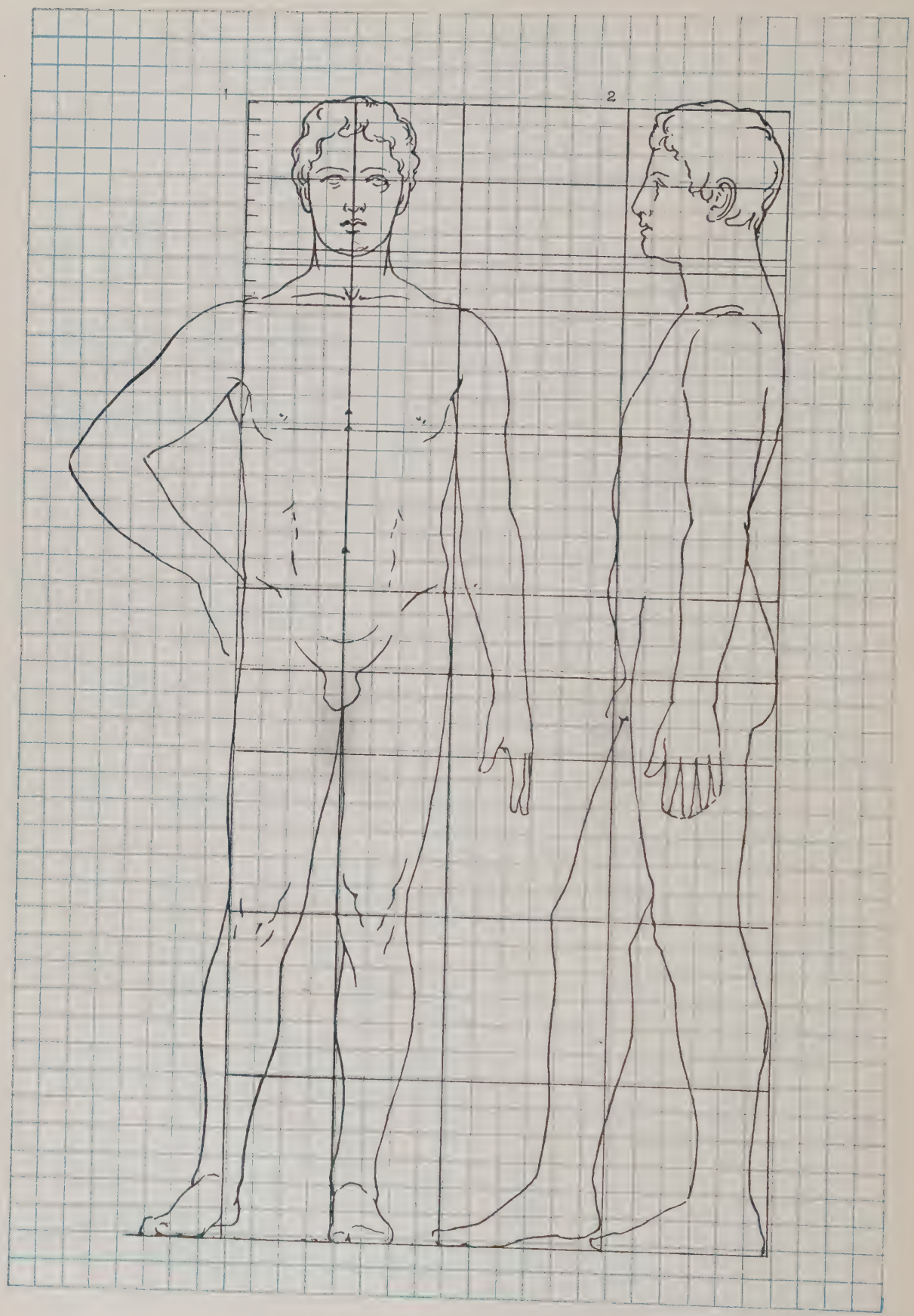


NATURAL FORMS—SNAKE, LIZARD, POLYPUS.

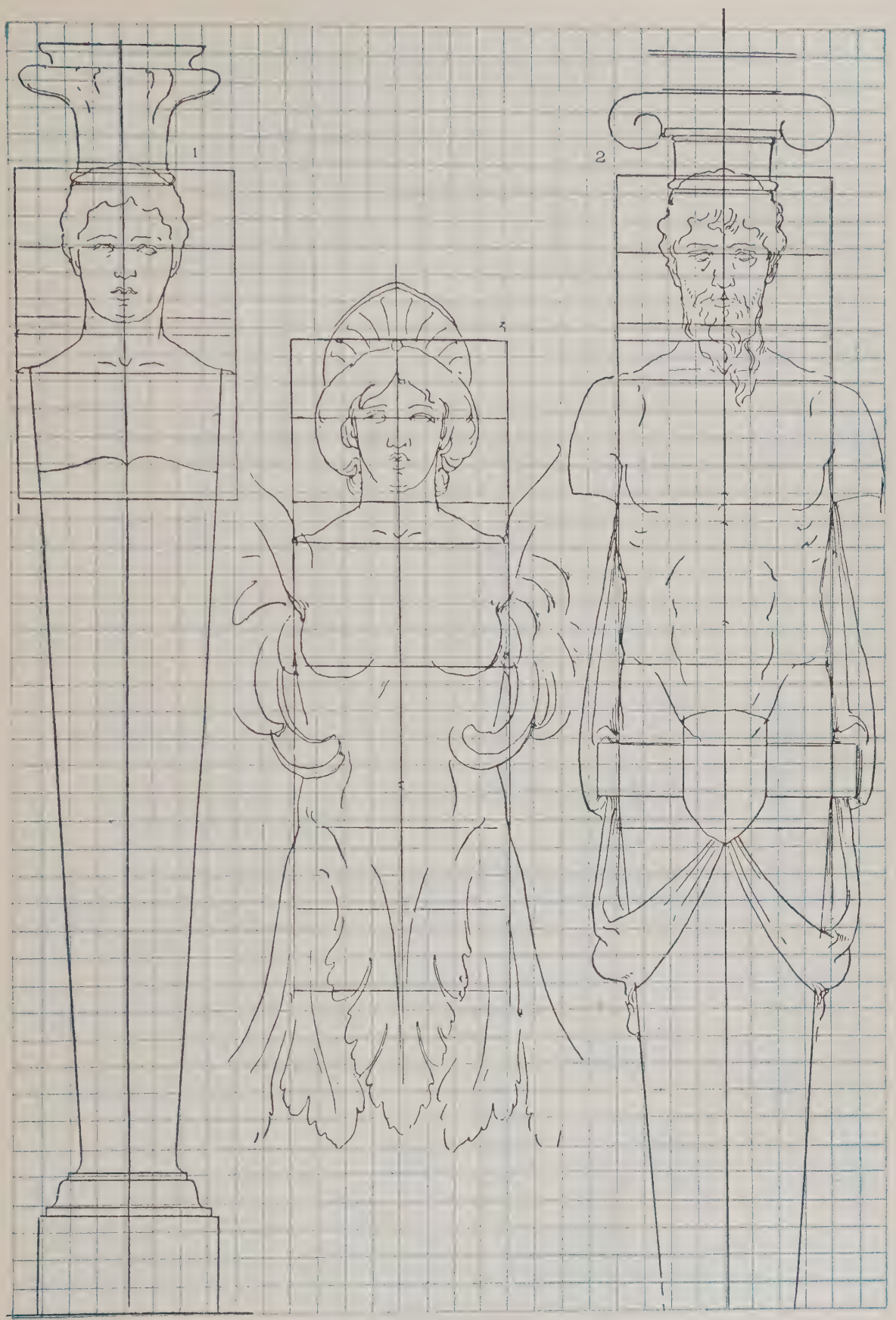
NATURAL FORMS—DOLPHIN, SHELLS.



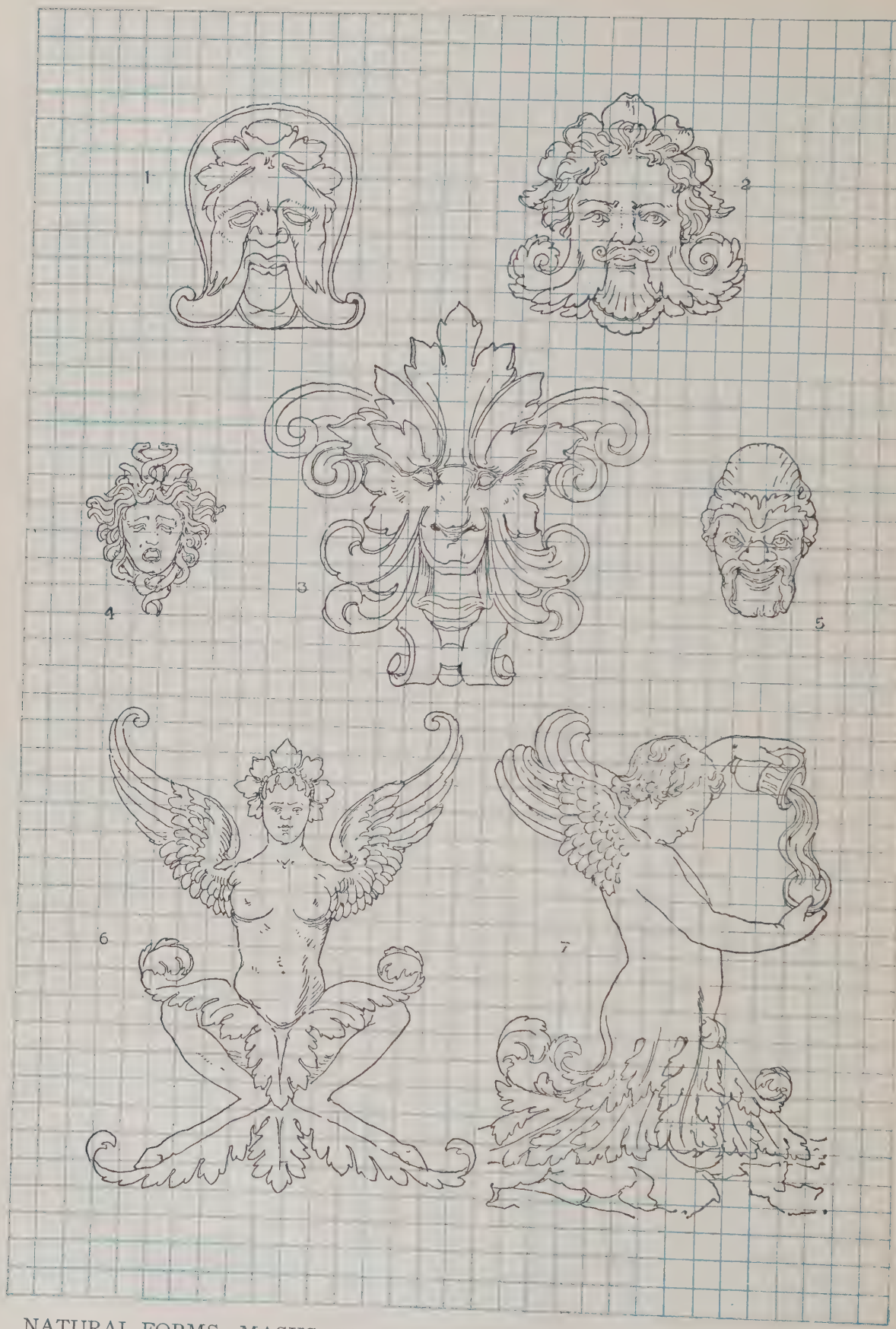
NATURAL FORMS—MEN'S HEADS, MASKS, GROTESQUES.



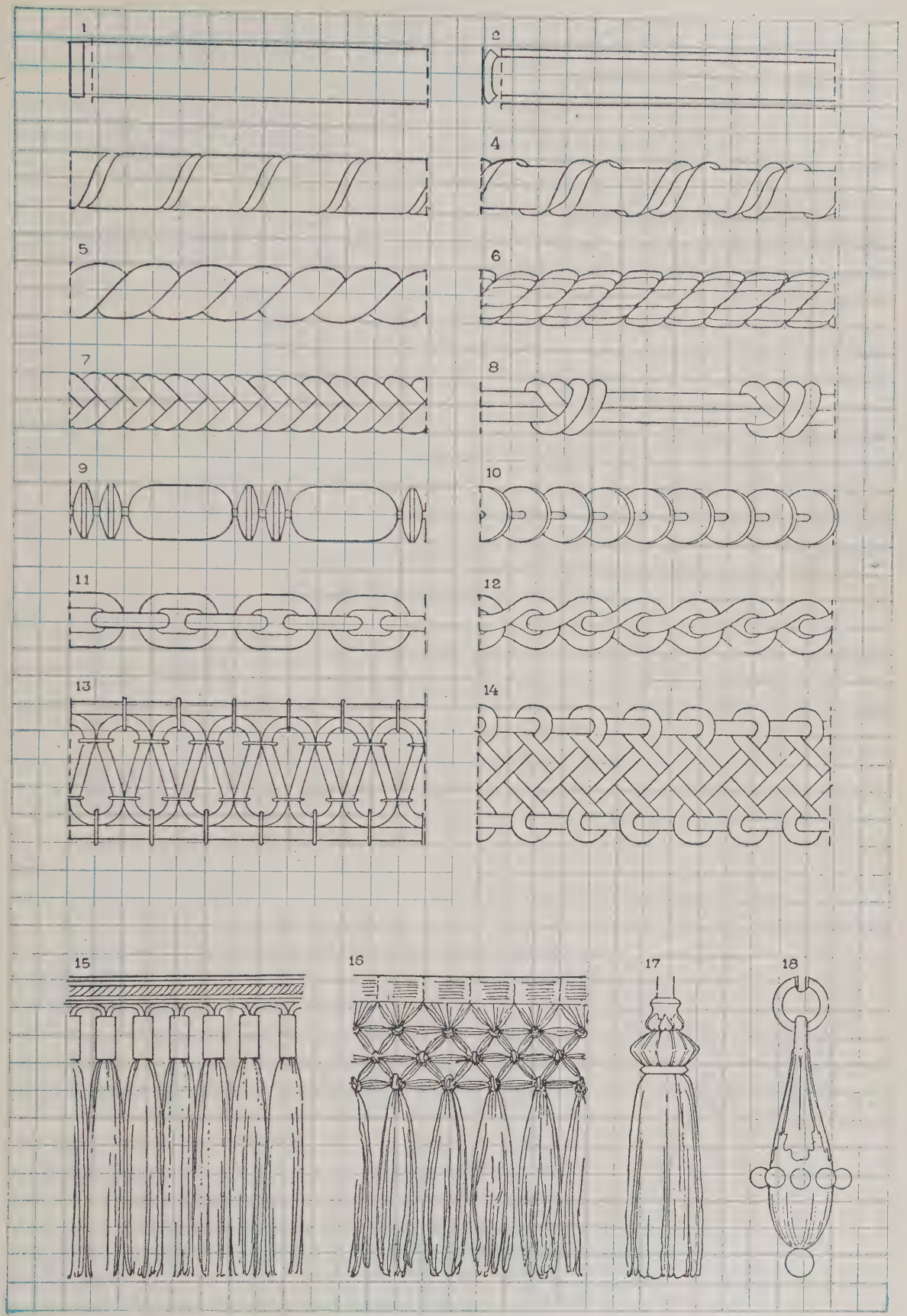
NATURAL FORMS—HUMAN BODY.



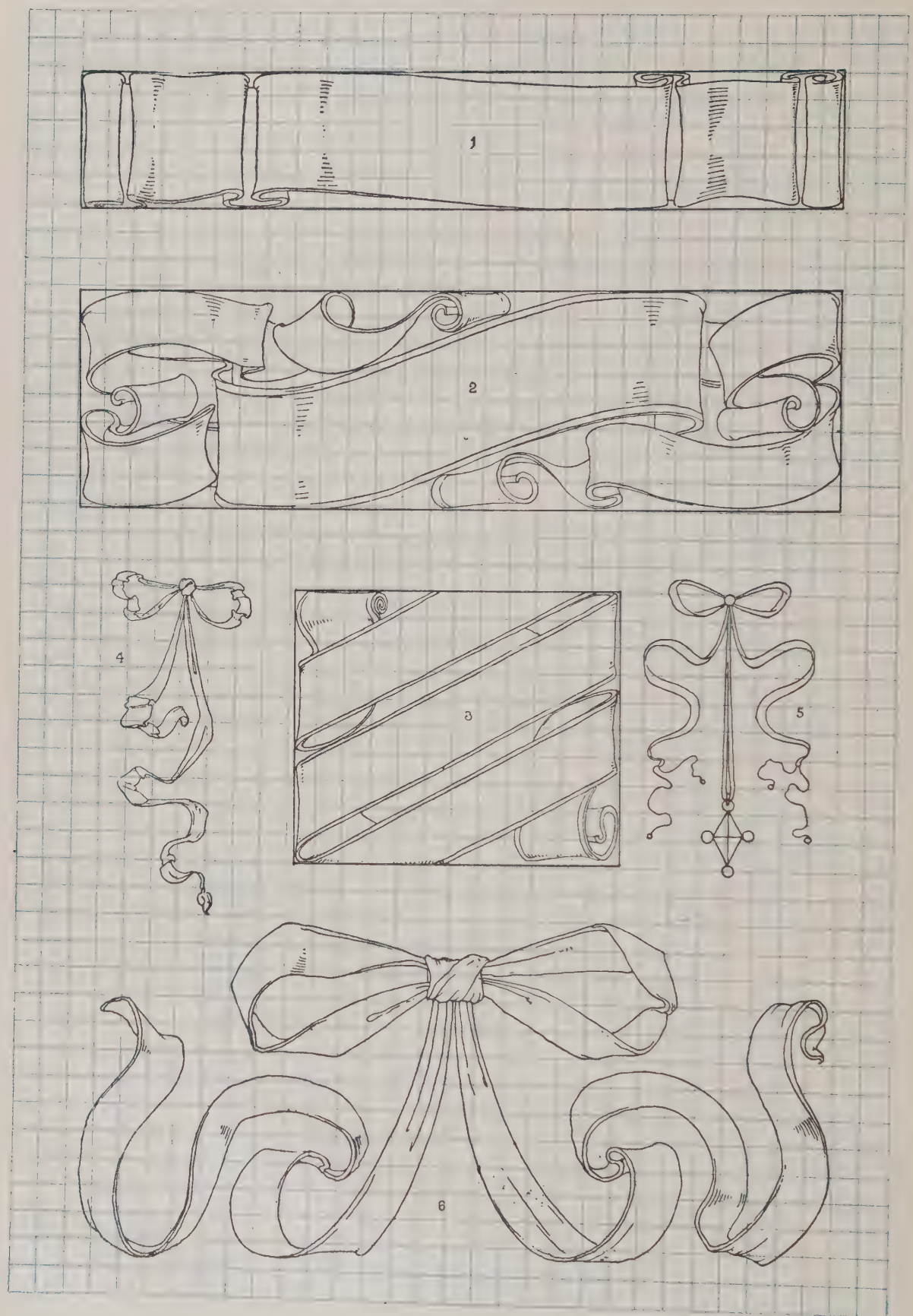
NATURAL FORMS—HUMAN BODY.



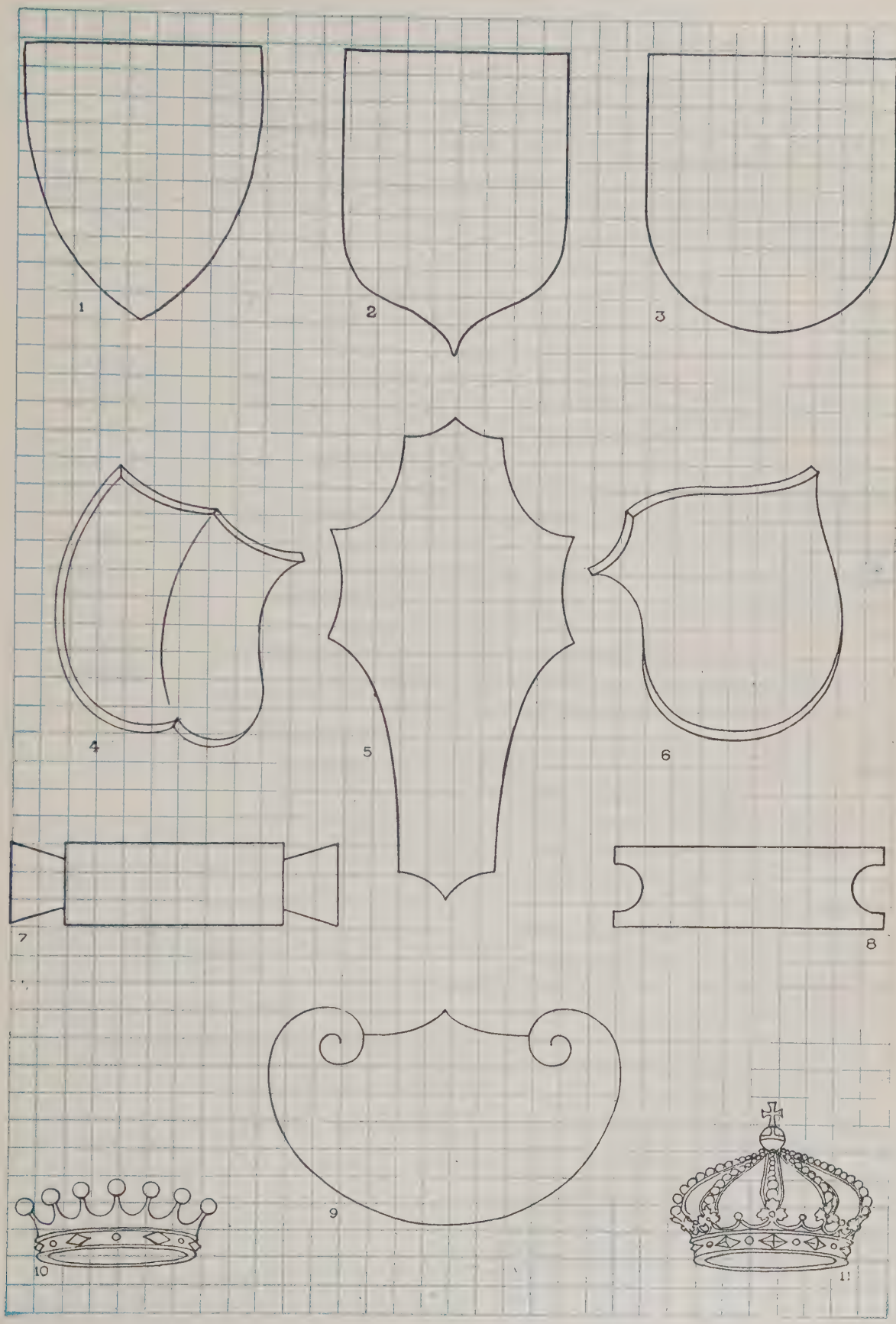
NATURAL FORMS—MASKS, CARICATURES, GROTESQUES, HALF-FIGURES.



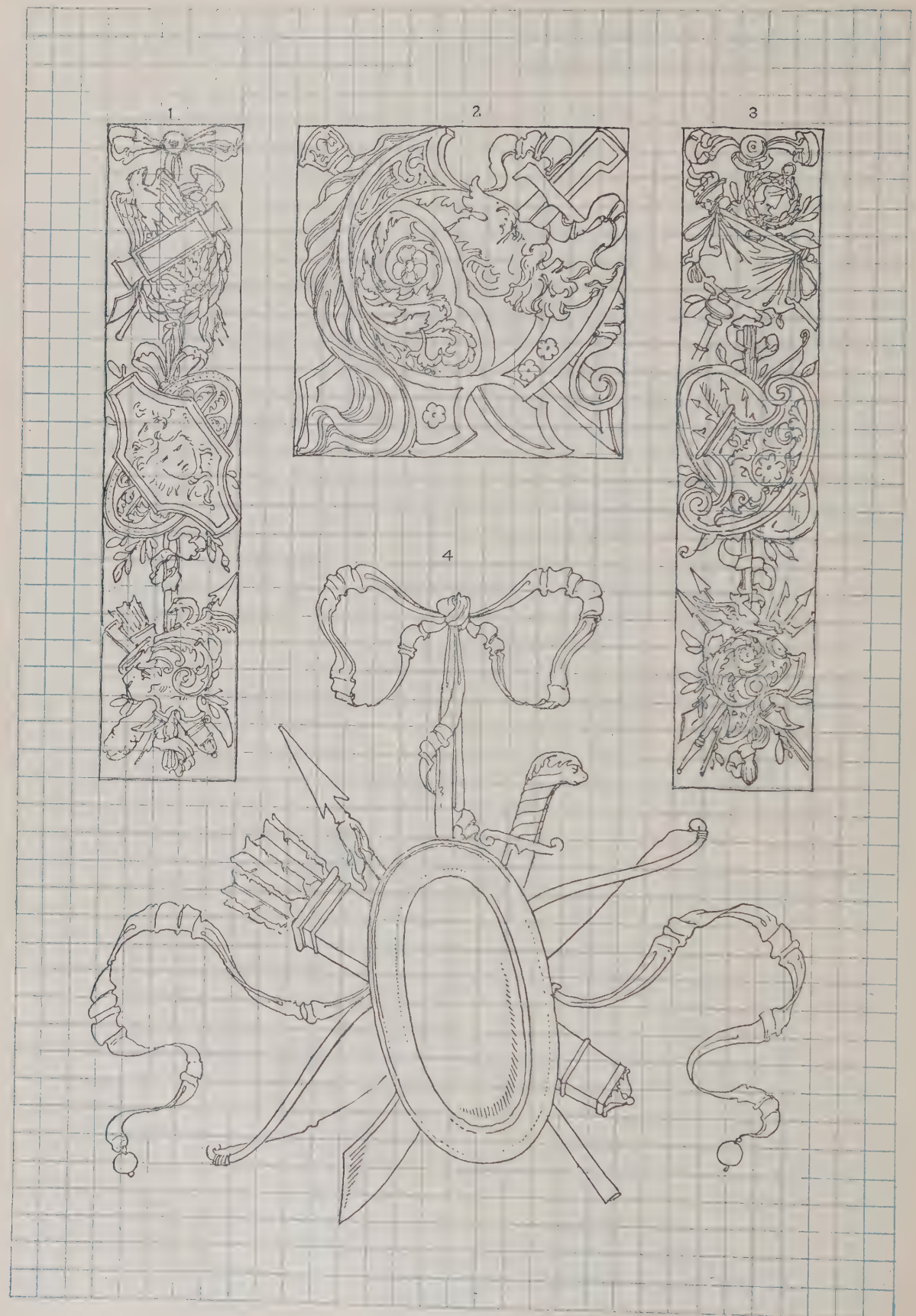
ARTIFICIAL FORMS—LISTS—BANDS—CHAINS—PLAITS
FRINGE—TASSELS—PENDENTS.



ARTIFICIAL FORMS—STREAMERS.

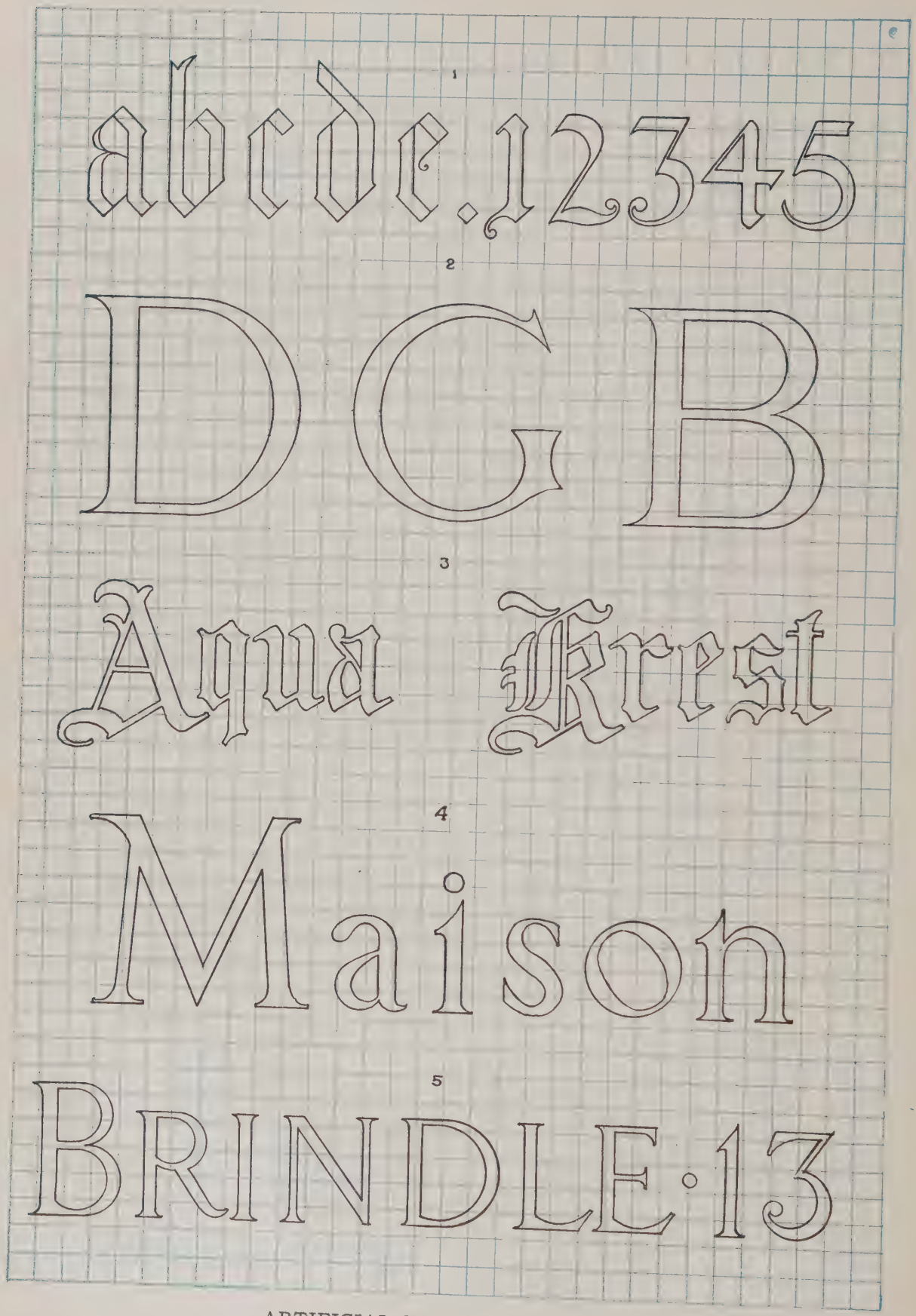


ARTIFICIAL FORMS—SHIELDS—CROWNS.

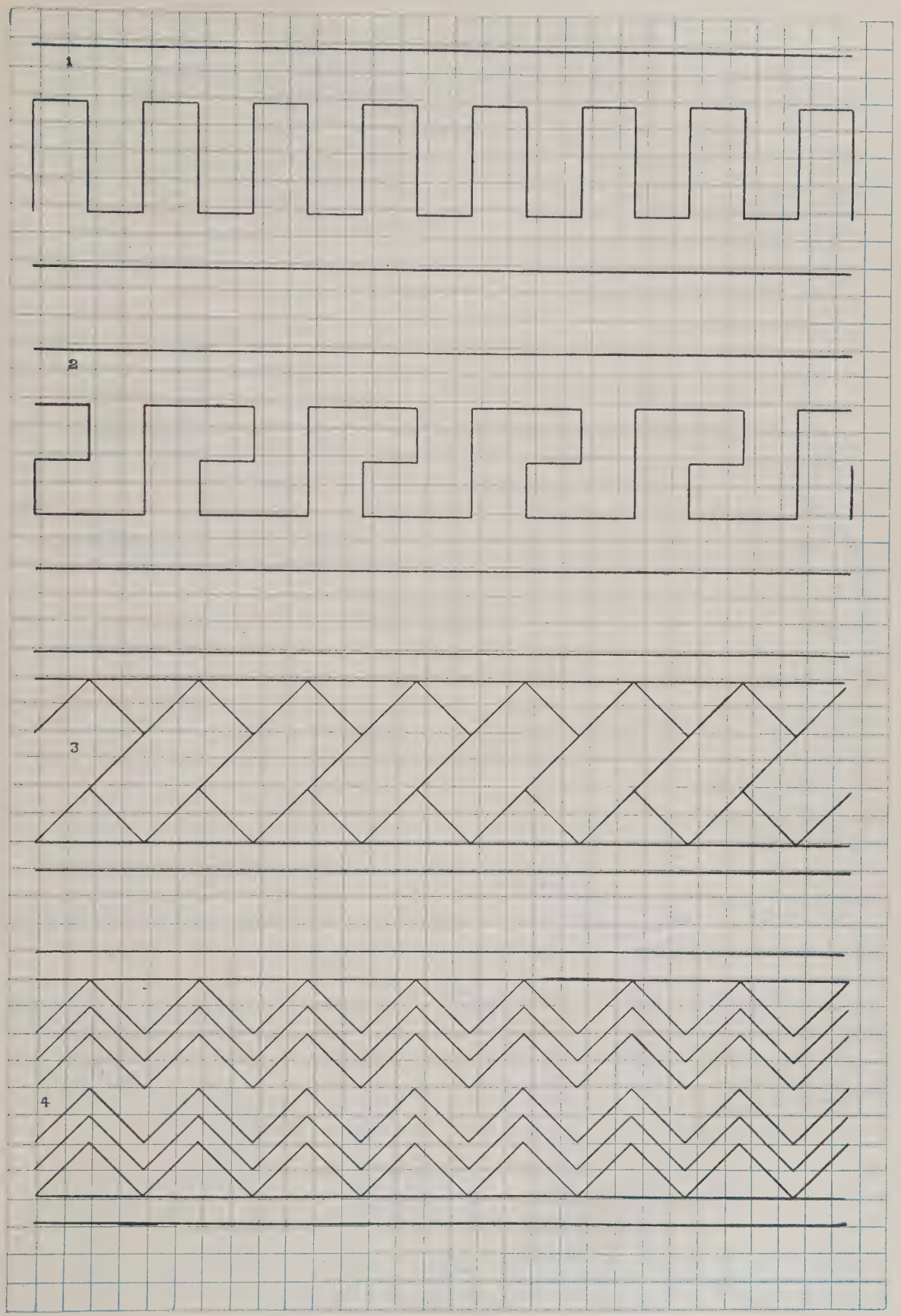


ARTIFICIAL FORMS—TROPHIES.

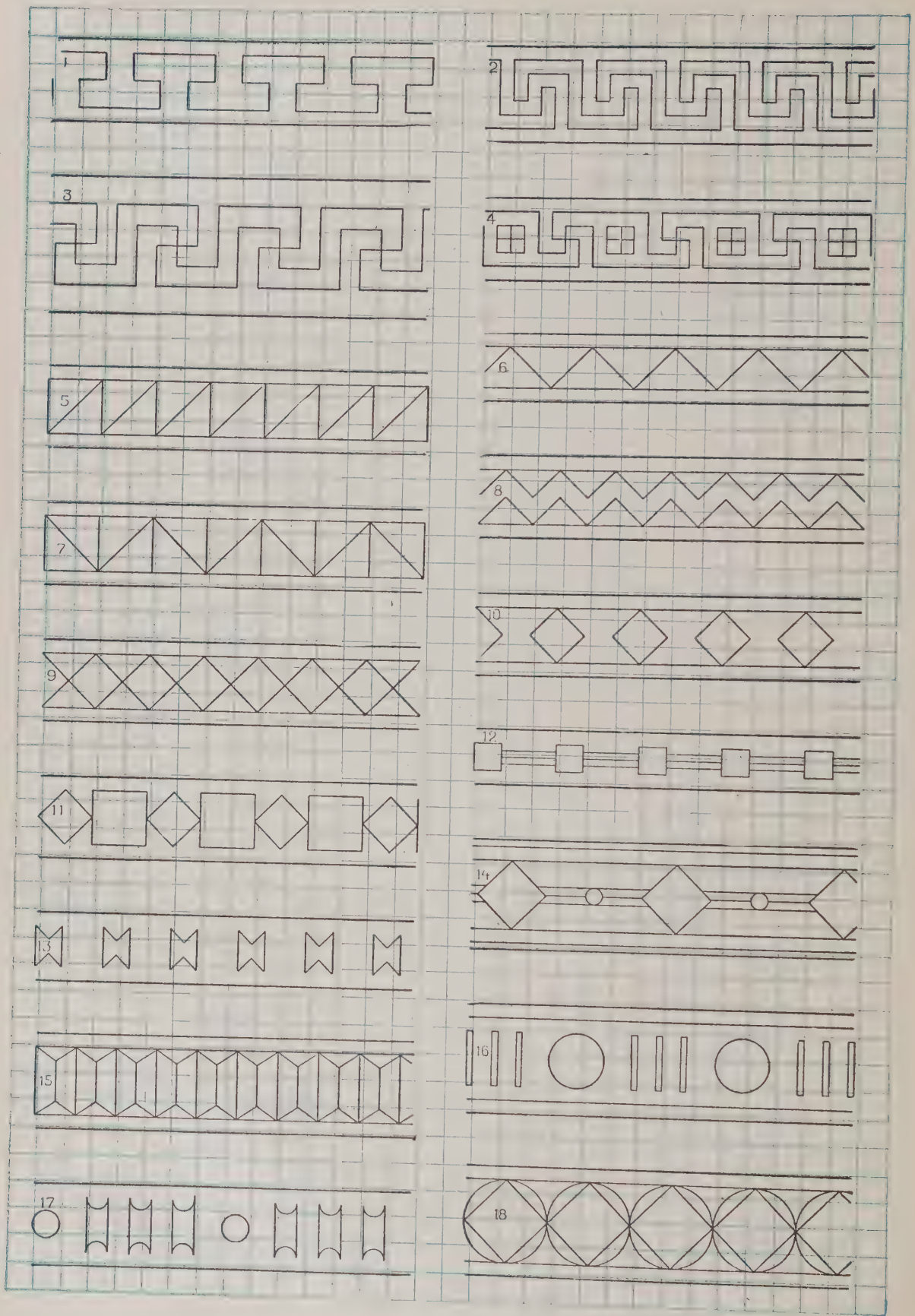
ARTIFICIAL FORMS—PENDENTS—VASES.



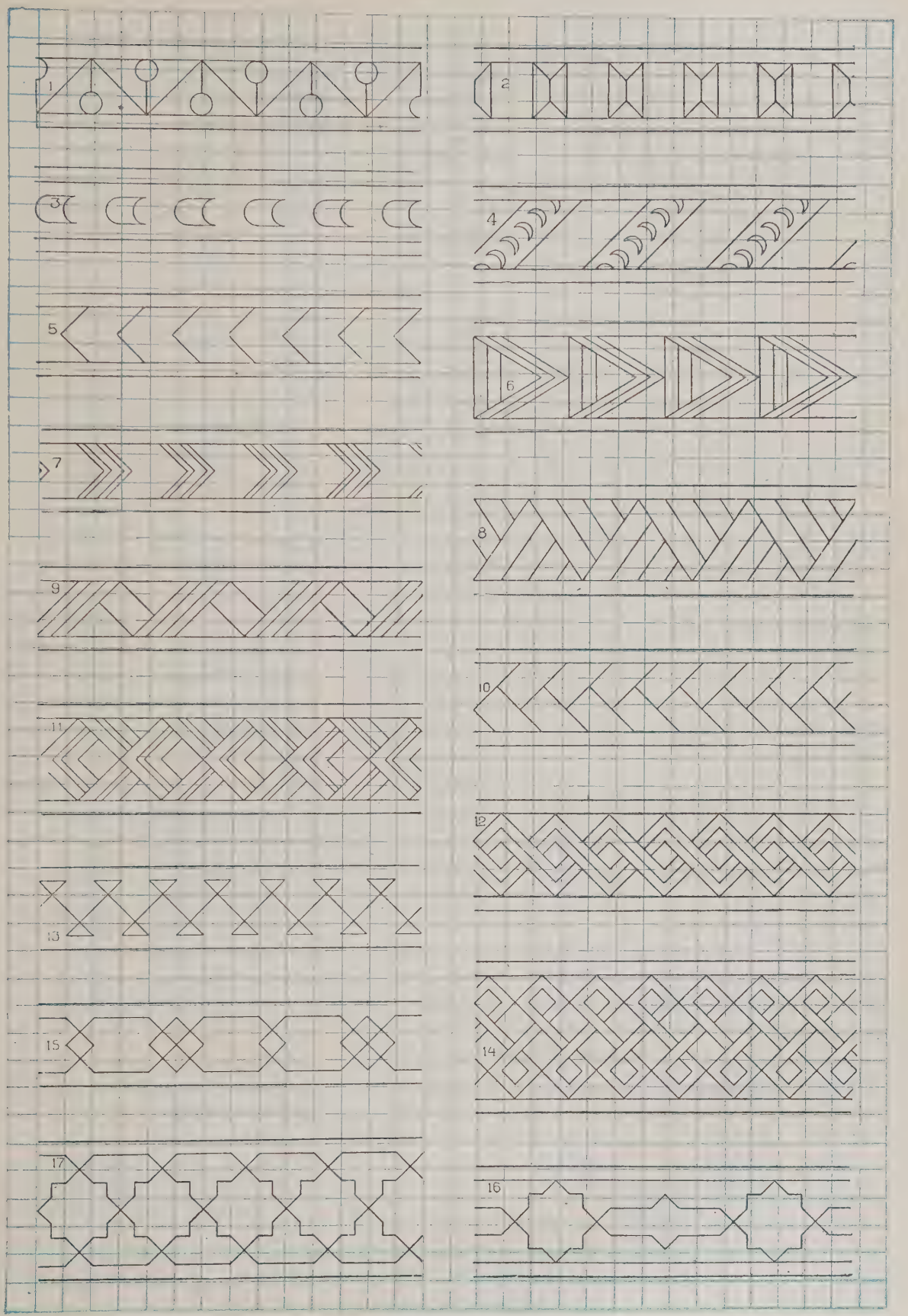
ARTIFICIAL FORMS—LETTERING.



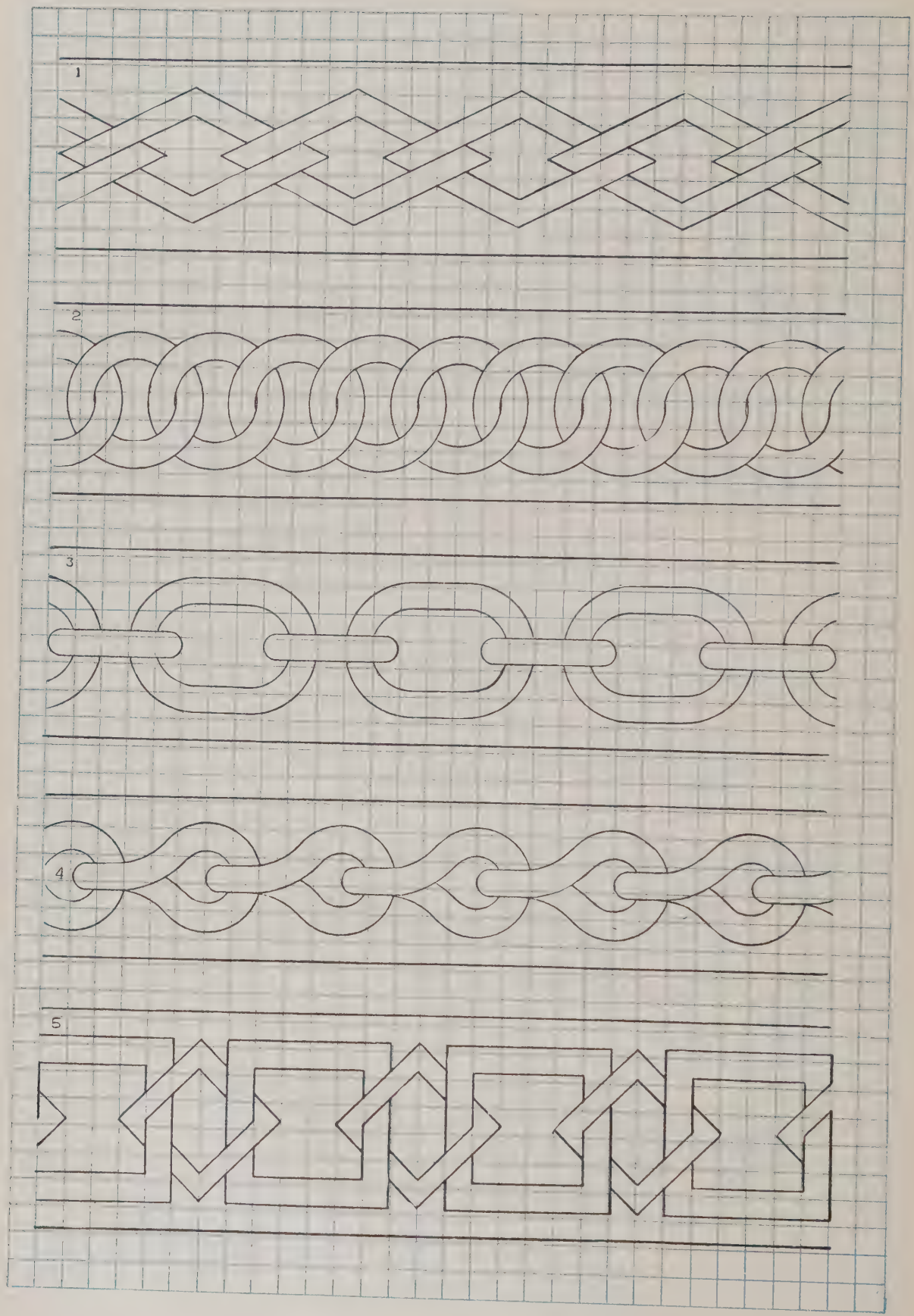
BANDS.



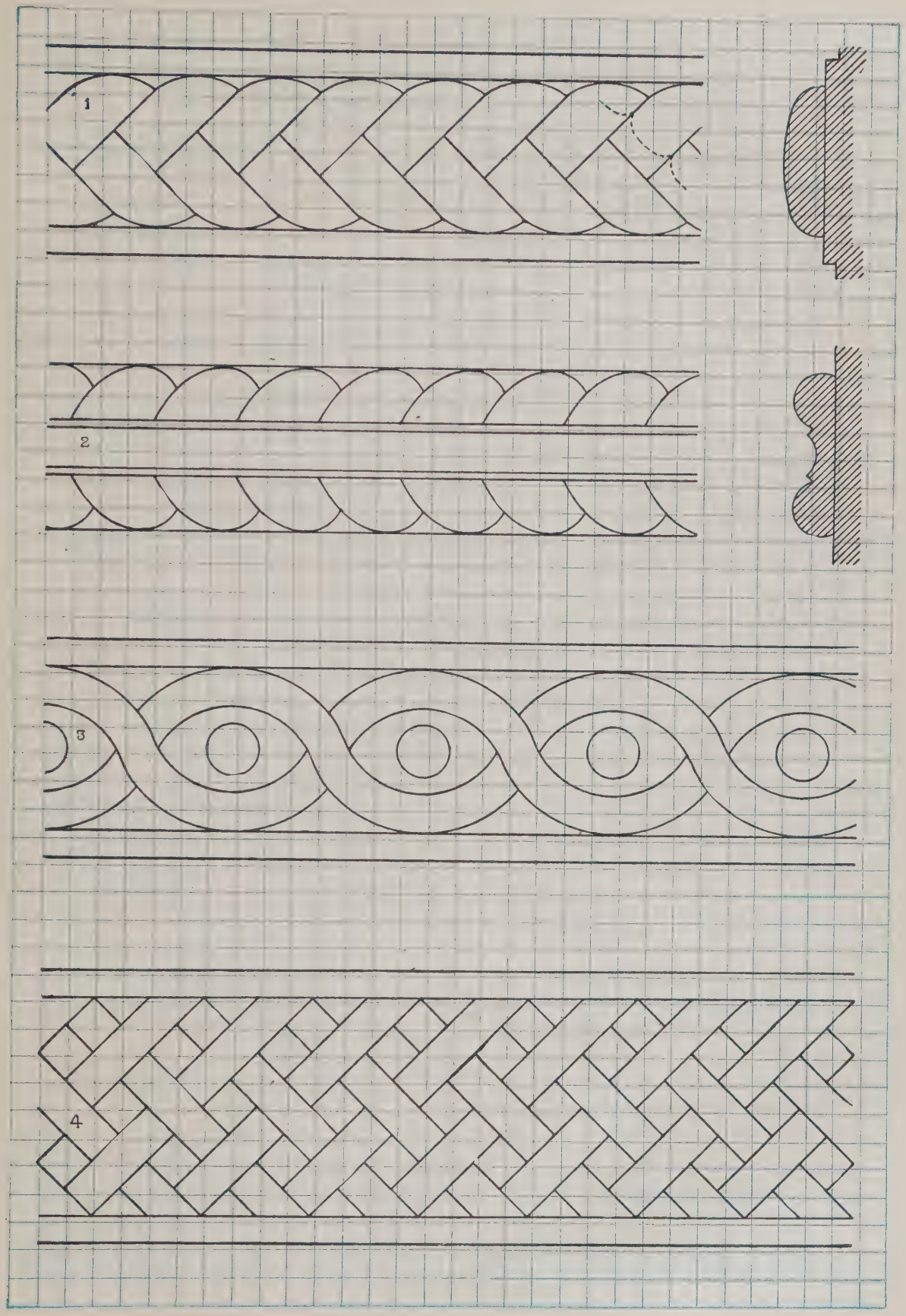
BANDS.



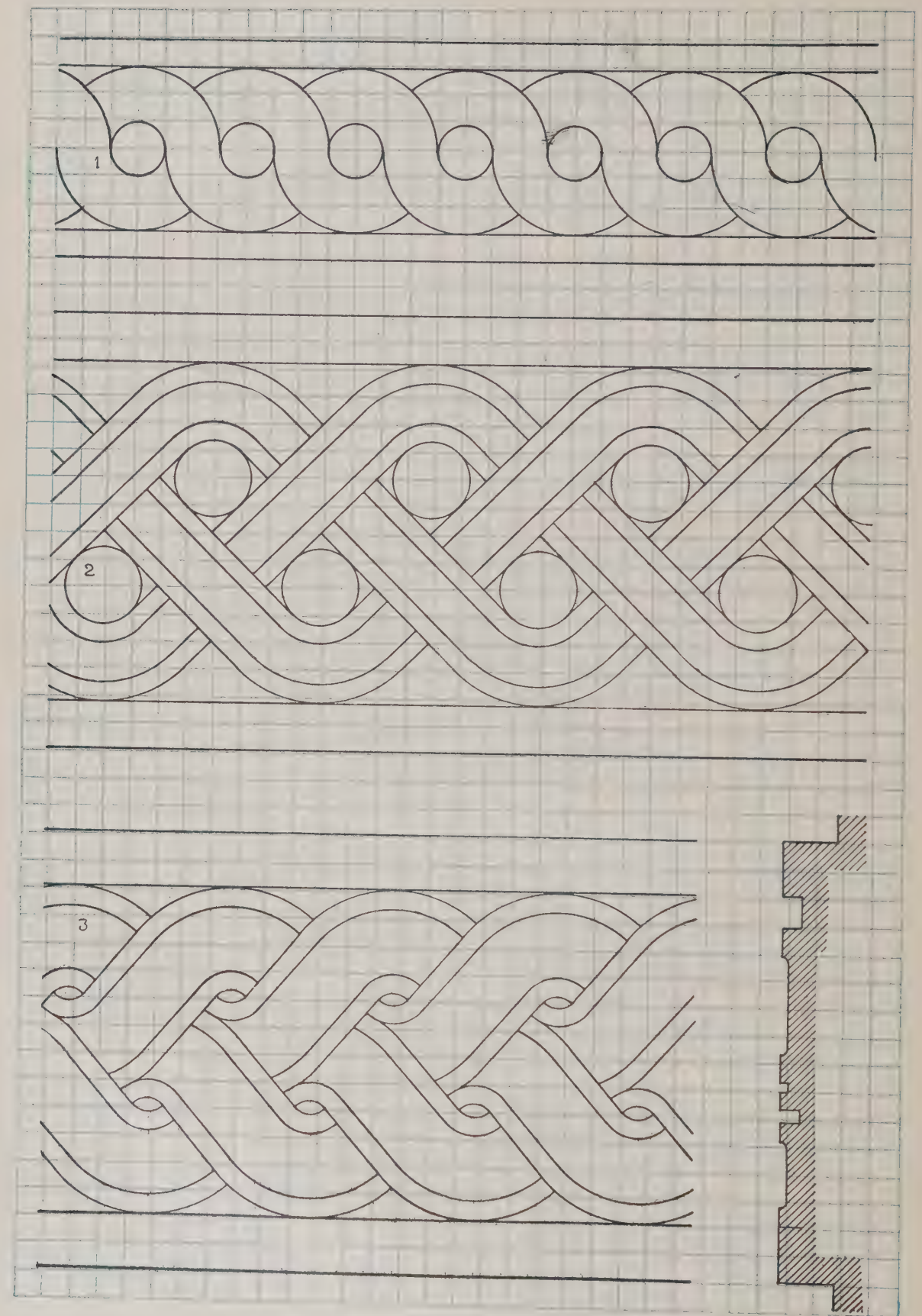
BANDS.



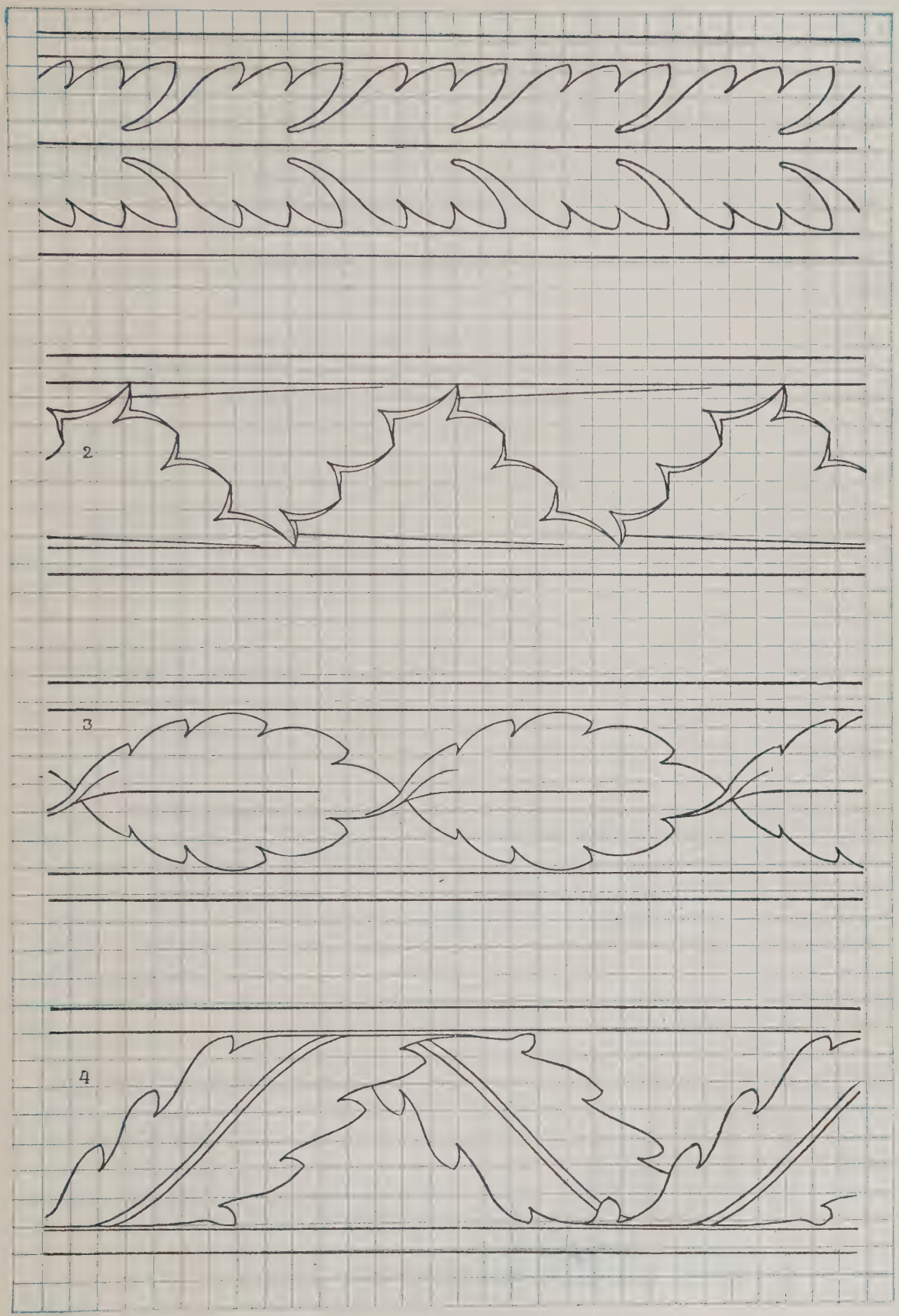
BANDS—CHAIN-PATTERNS.



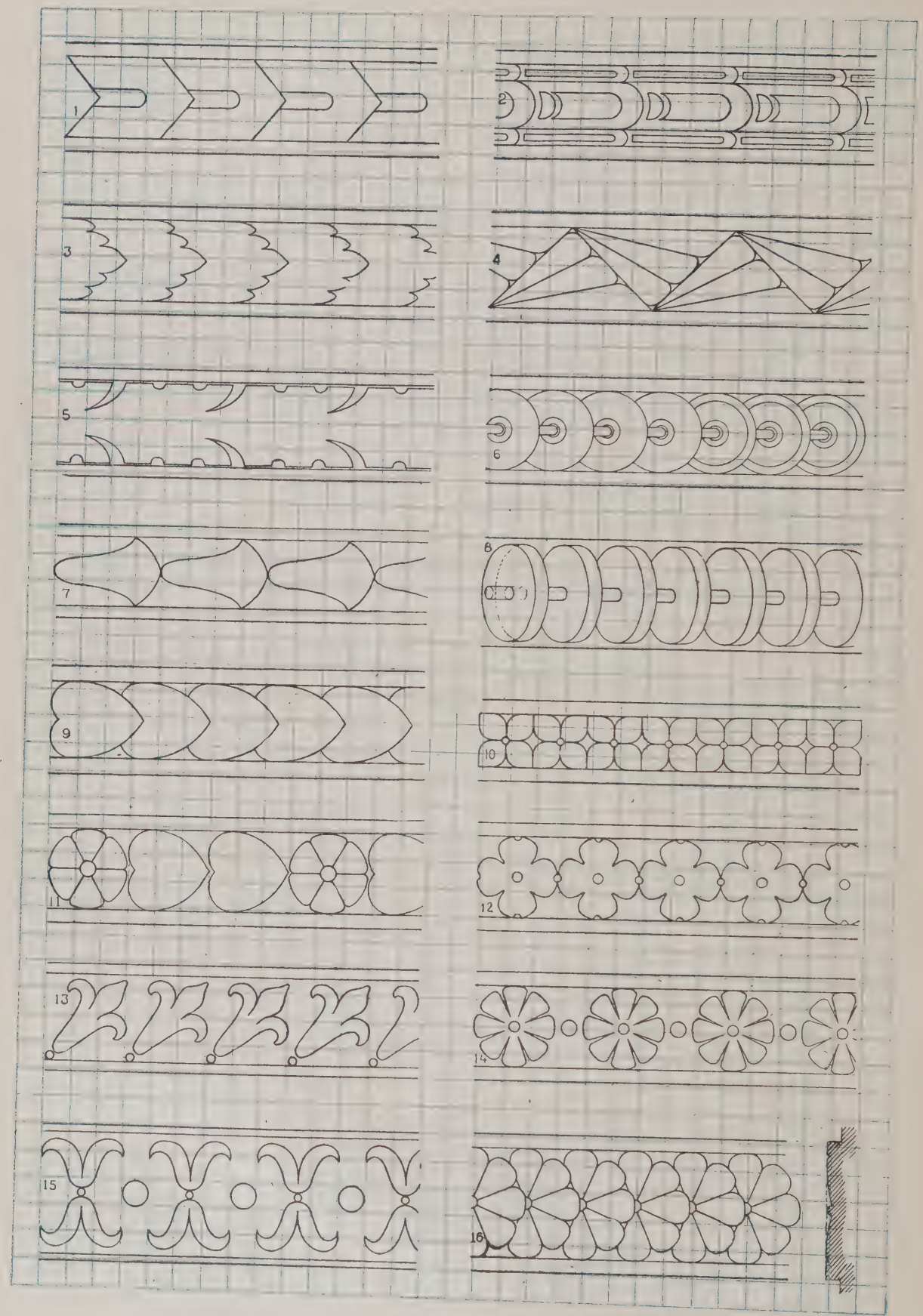
BANDS—PLAITED-PATTERNS.



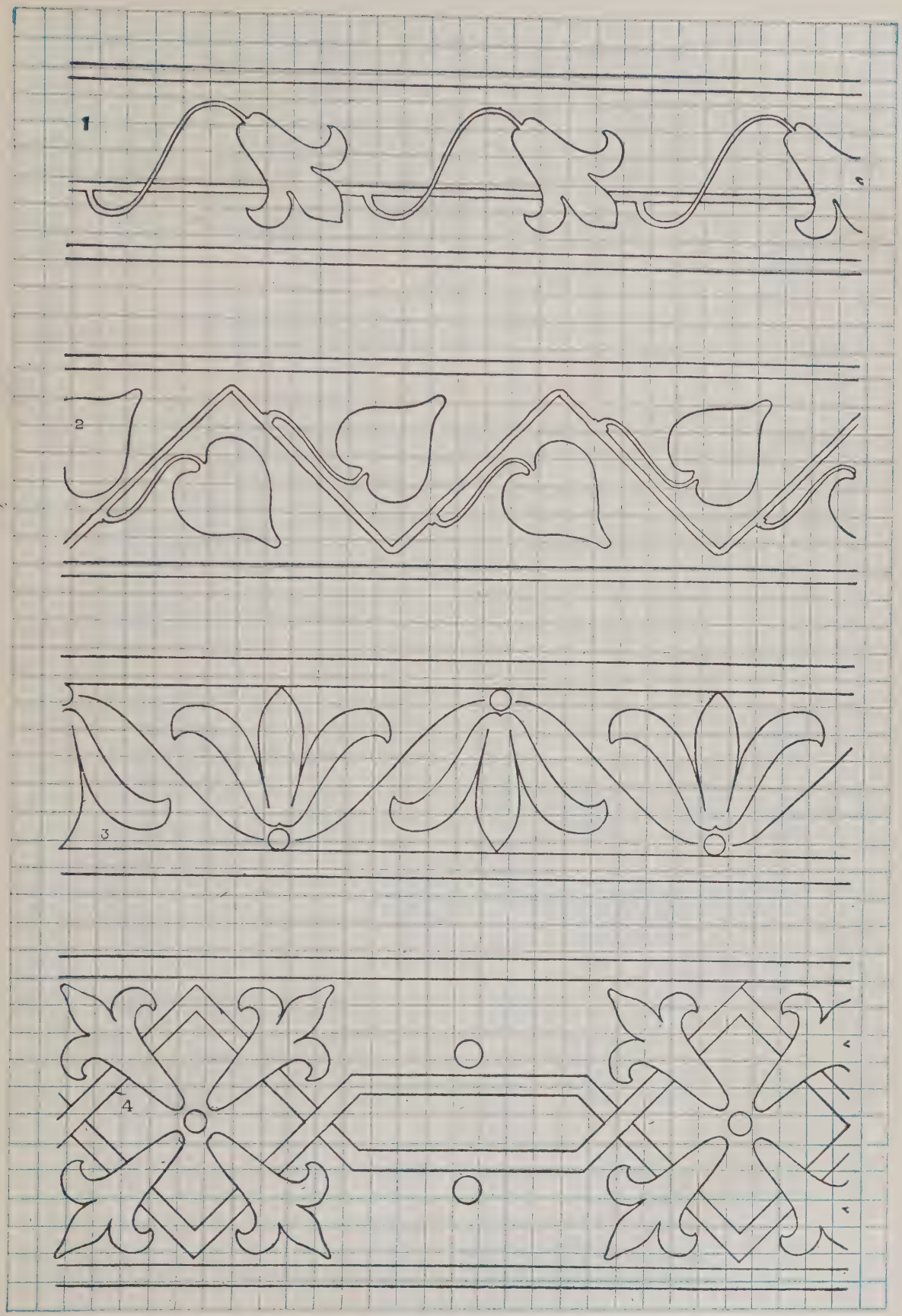
BANDS—PLAITED-PATTERNS.



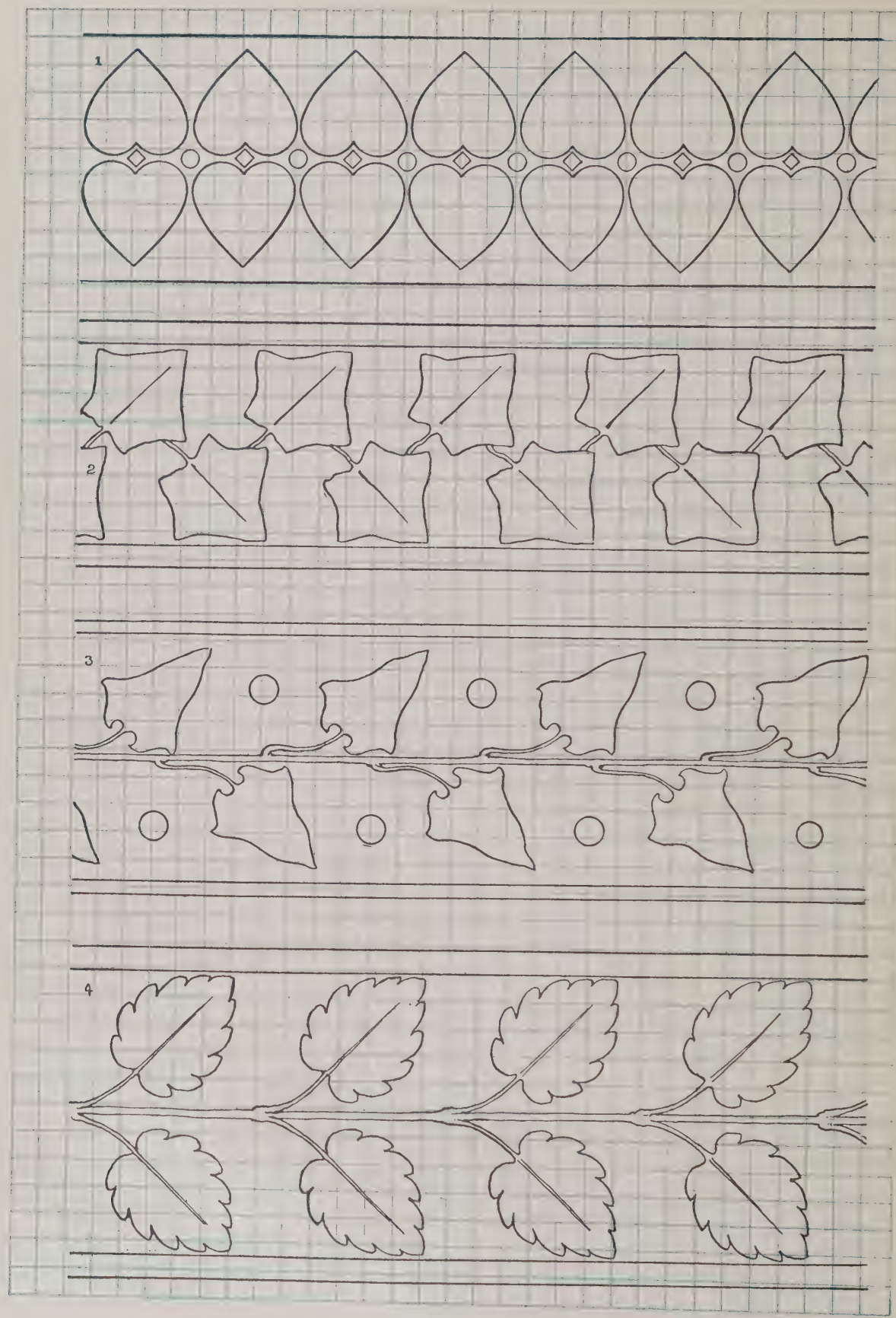
BANDS—LEAF-PATTERNS.



BANDS—TINSEL-PATTERNS—COIN-PATTERNS
LEAF-PATTERNS — FLOWER-PATTERNS (ROSETTE-PATTERNS).

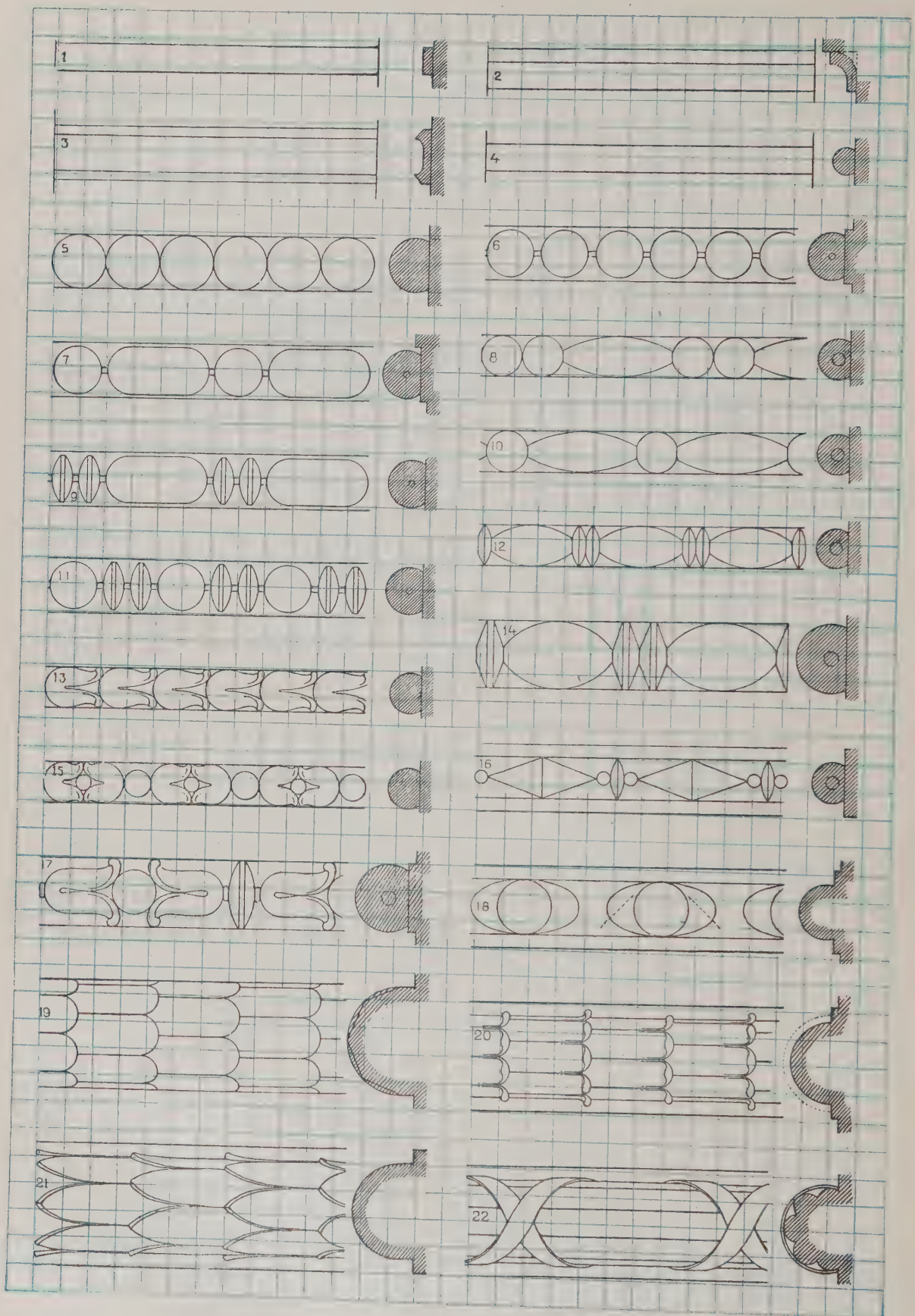


BANDS—TENDRIL-PATTERNS—PLAITED-PATTERNS.

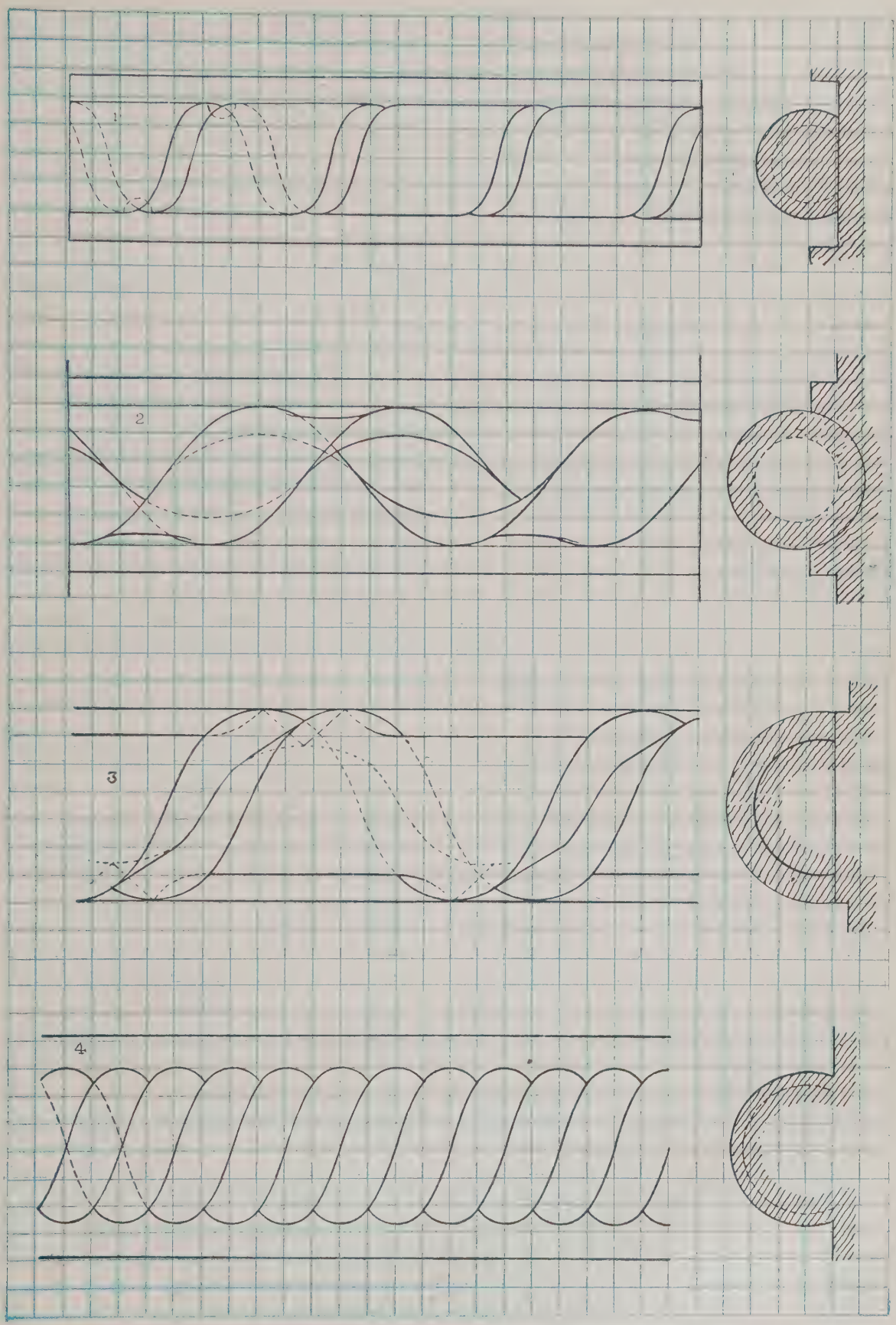


BANDS—LEAF-PATTERNS—TENDRIL-PATTERNS.

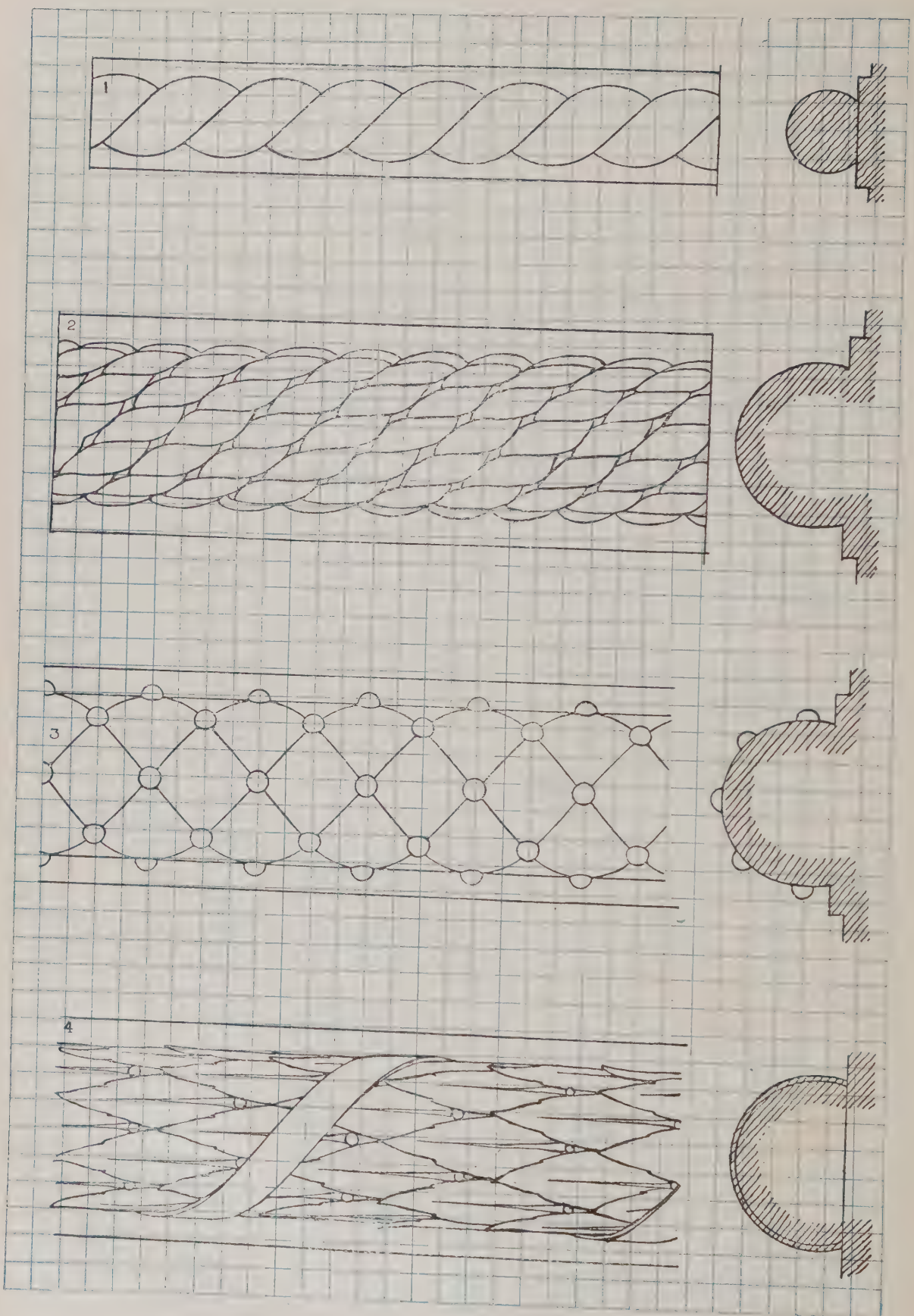
BANDS—WAVE-PATTERNS—TENDRIL-PATTERNS.



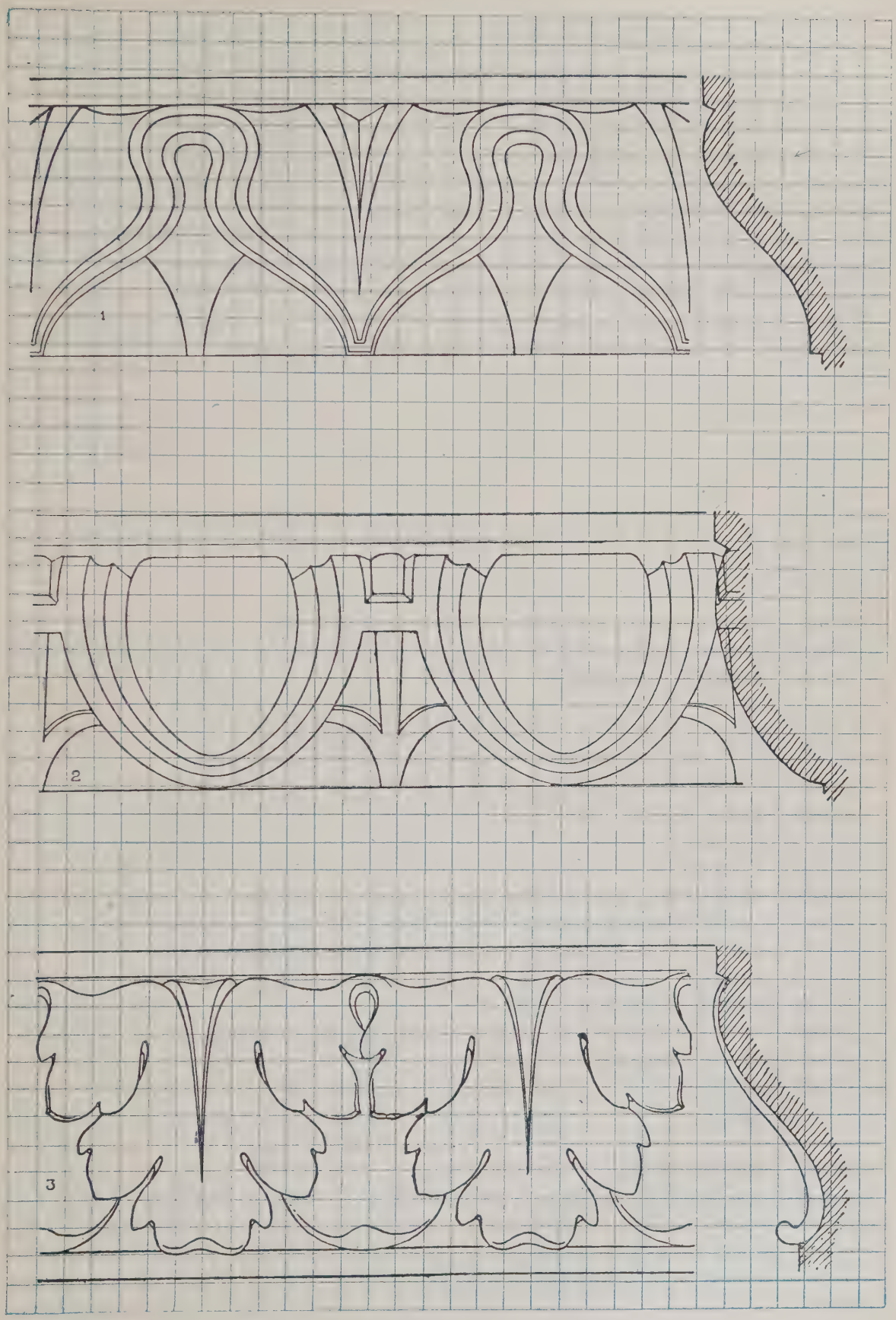
BANDS—BINDING-PATTERNS—BEADED-PATTERNS
ORNAMENTED-FILLETS.



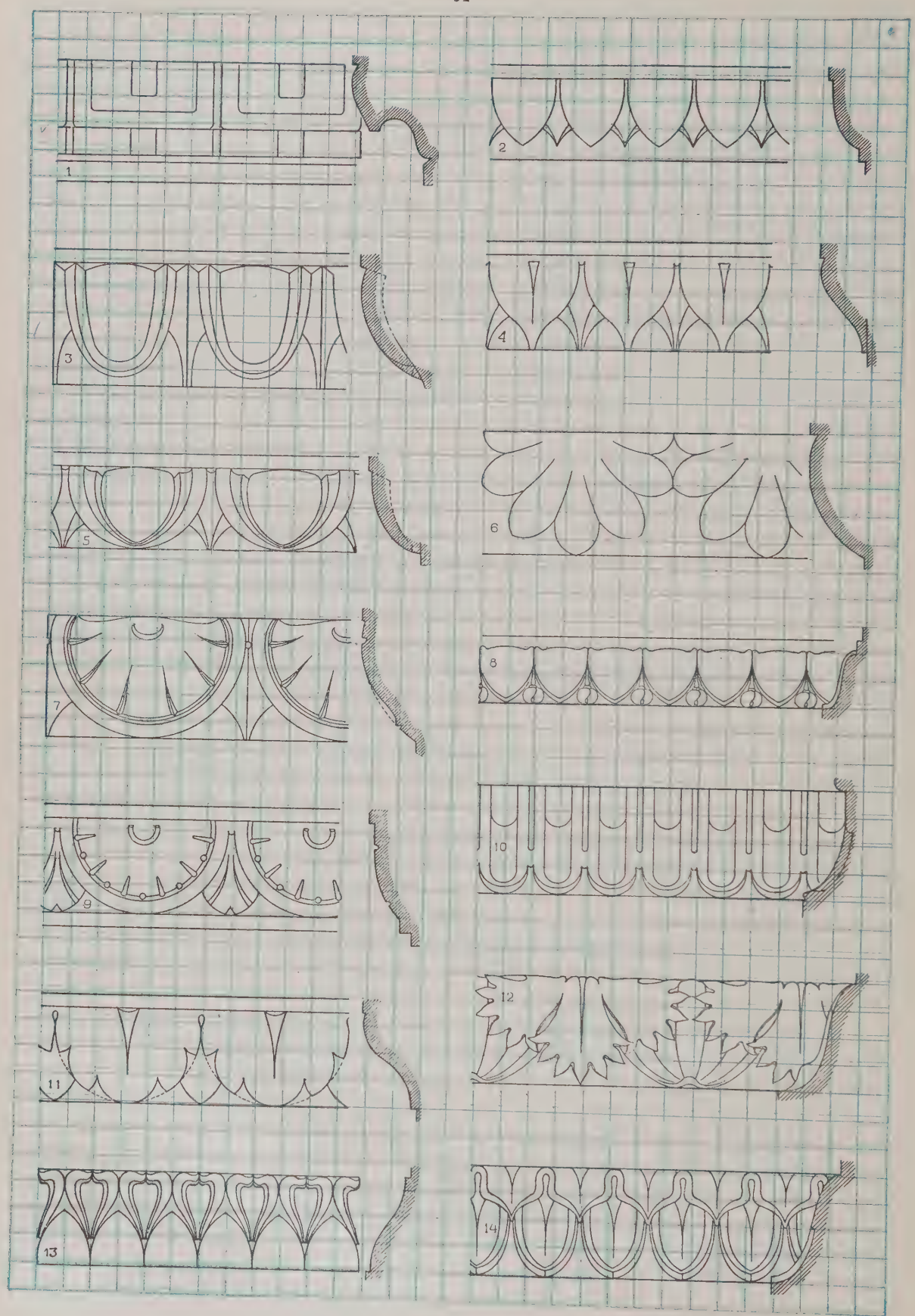
BANDS—BINDING-PATTERNS—TWISTED-PATTERNS.



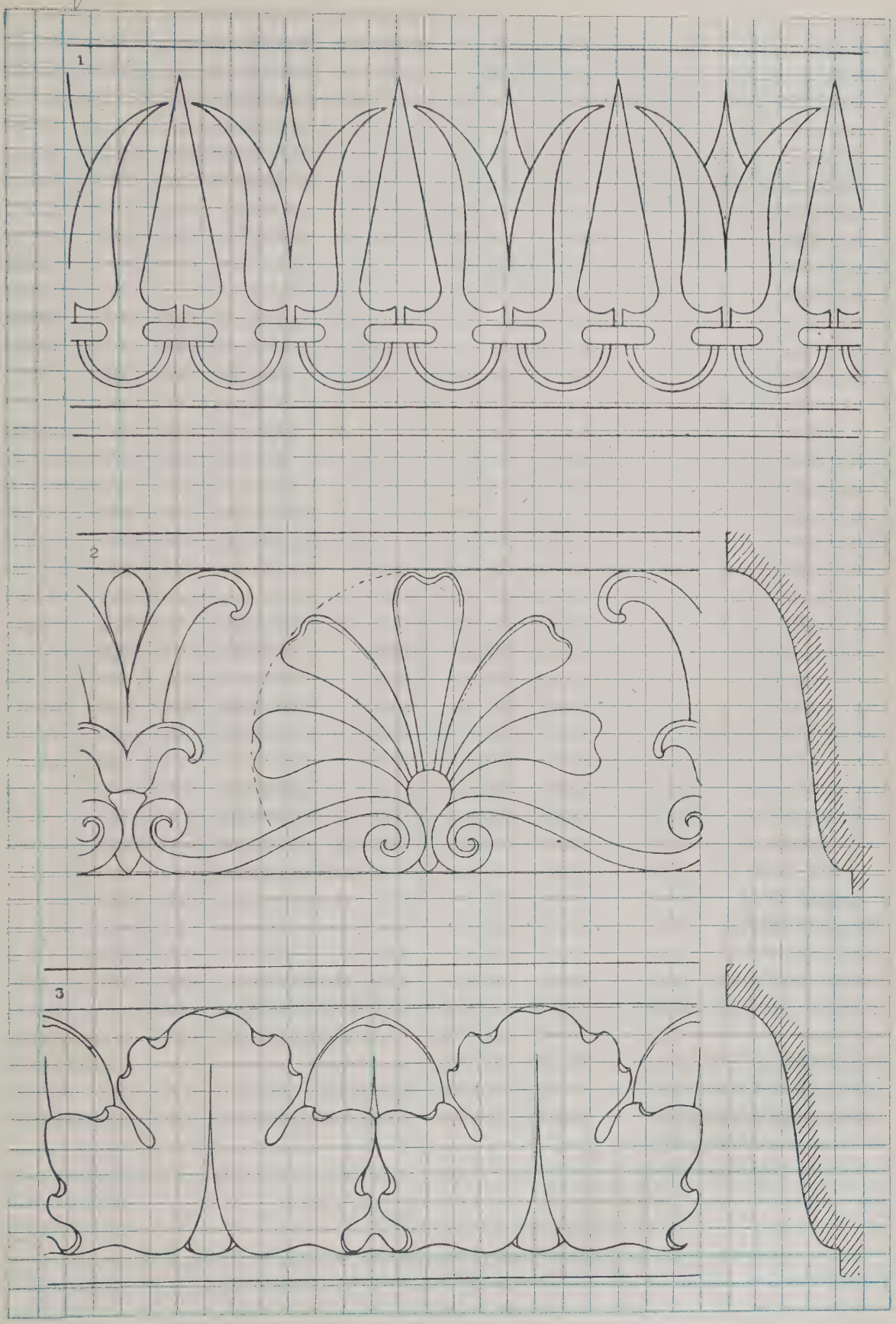
BANDS—BINDING-PATTERNS—TWISTED-PATTERNS
ORNAMENTED CORBELLINGS



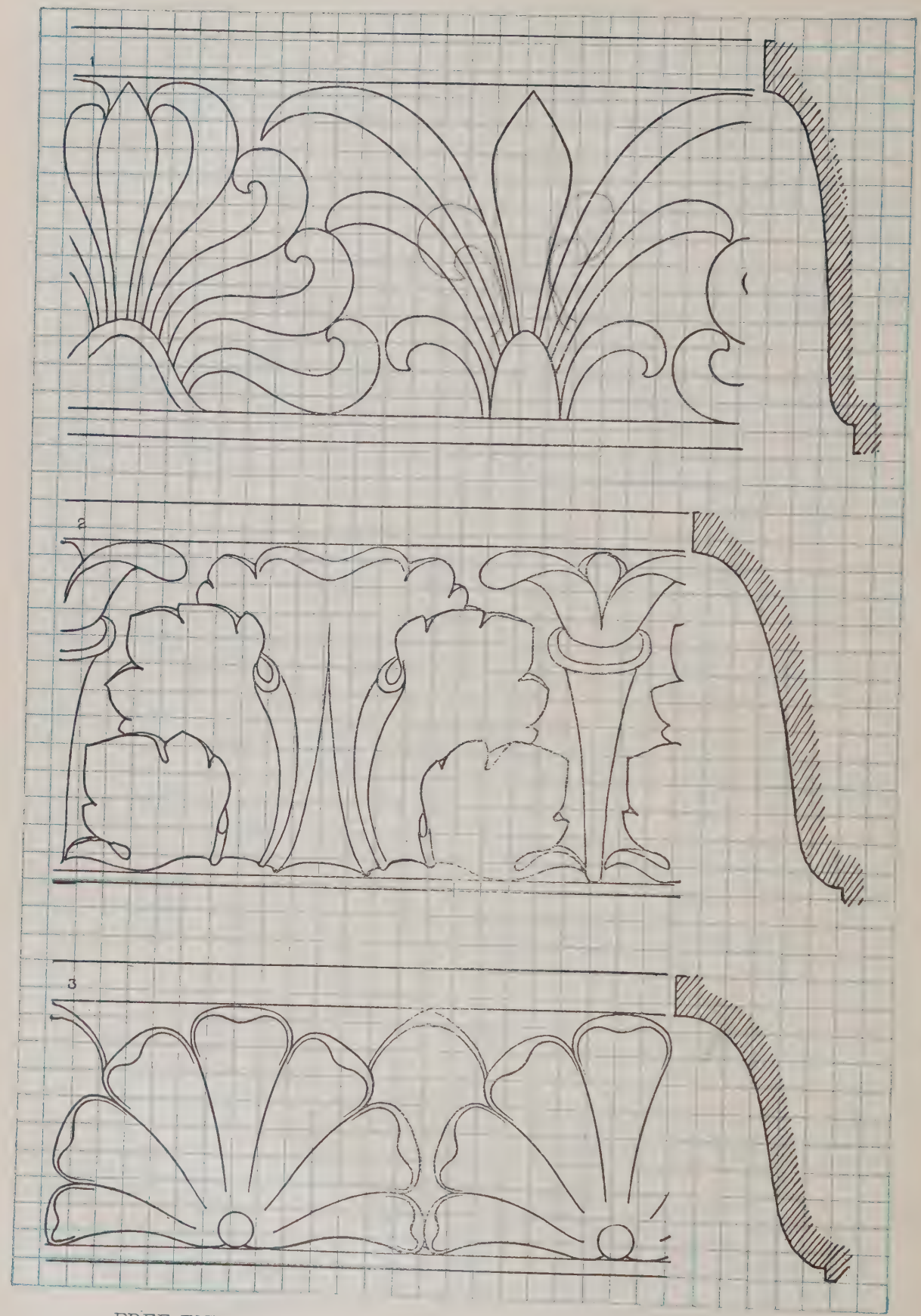
NON-FREE ENDINGS—LEAF-MOULDINGS—SYMBOLS OF NON-FREE ENDINGS, OF HAVING A BURDEN LAID ON, AND OF STAY-SUPPORTS.



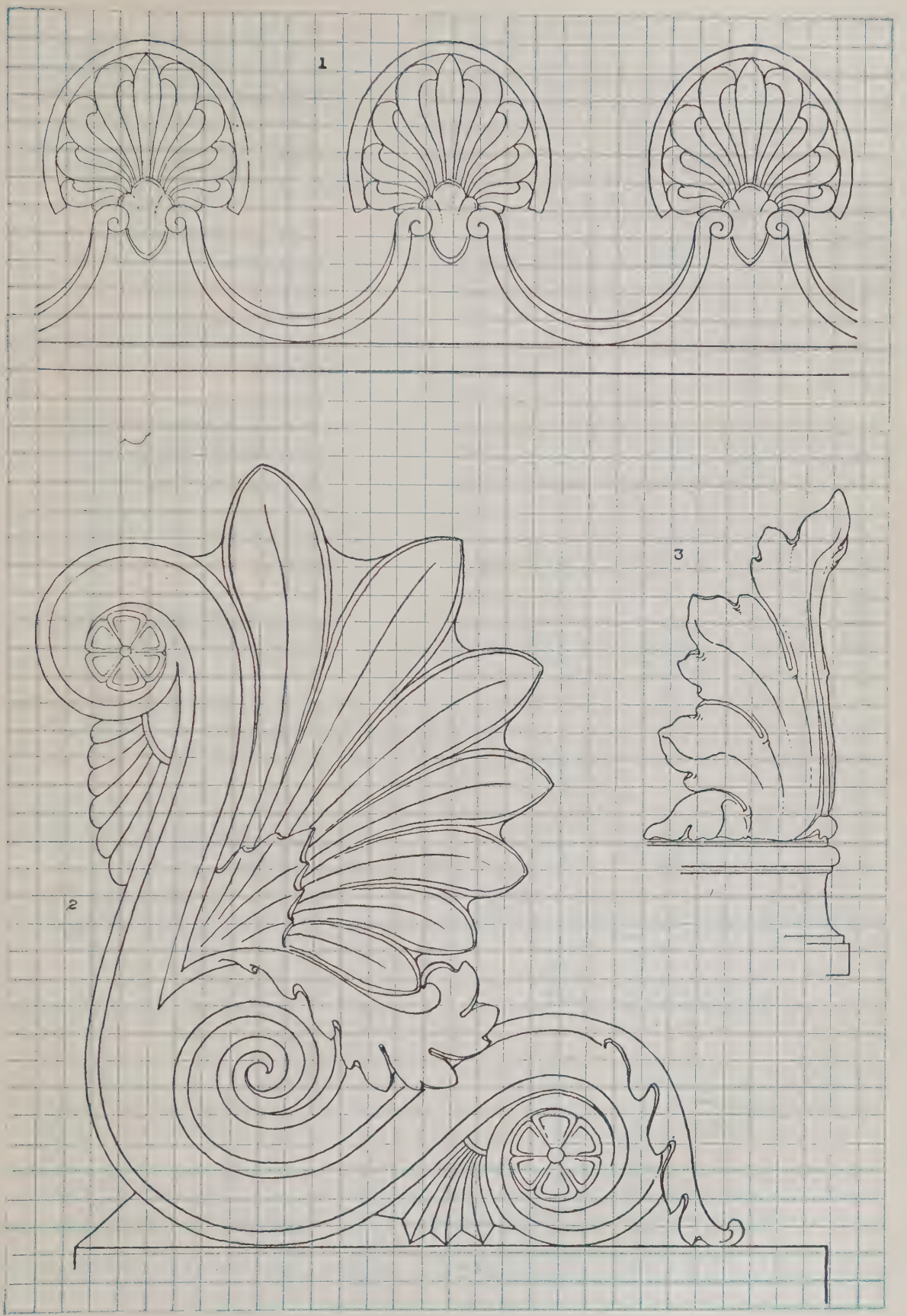
NON-FREE ENDINGS—LEAF-MOULDINGS—LEAF-WAVES
SYMBOLS OF NON-FREE ENDINGS.



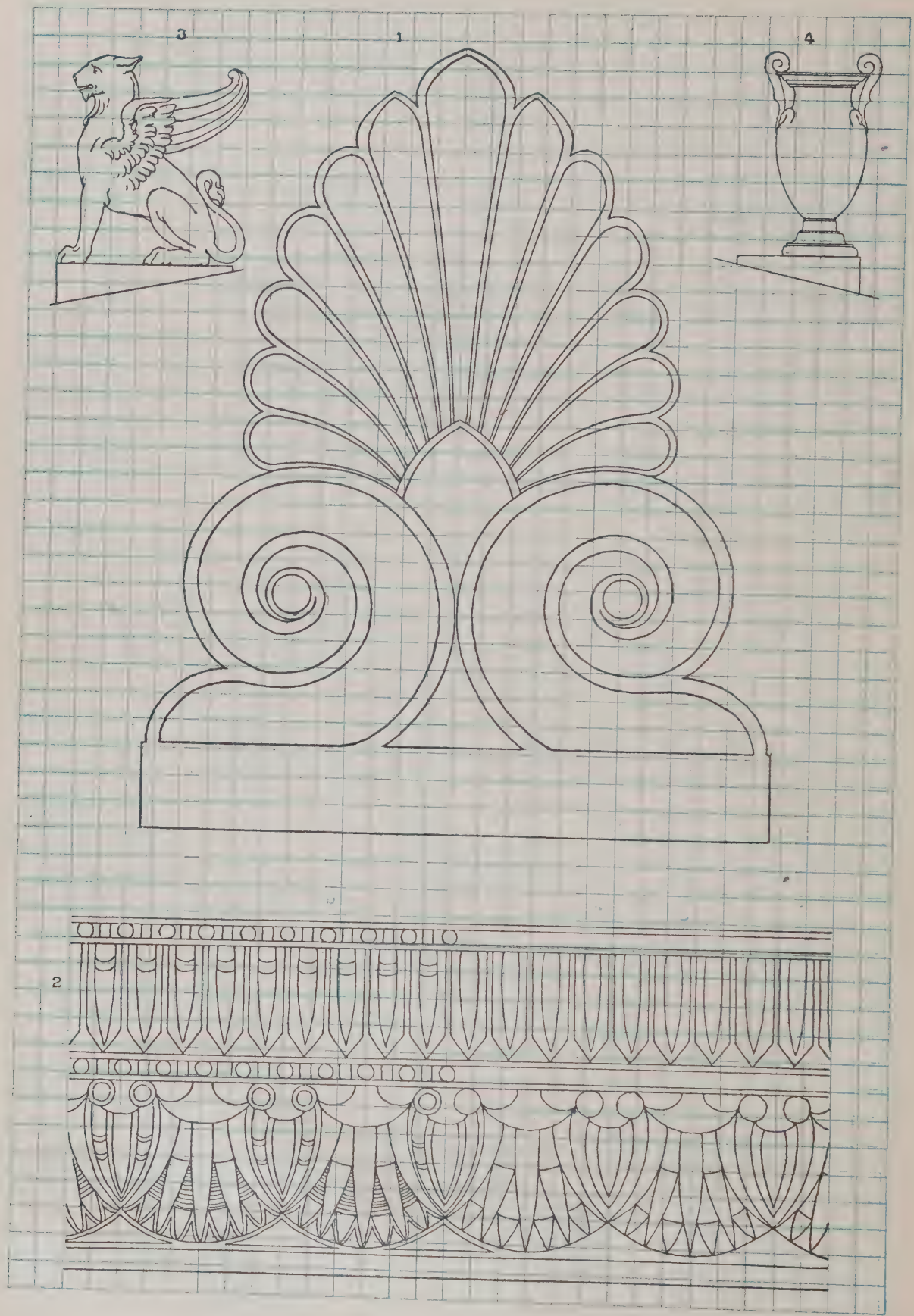
FREE ENDINGS—CYMA ORNAMENT—CONTINUED ENDINGS.



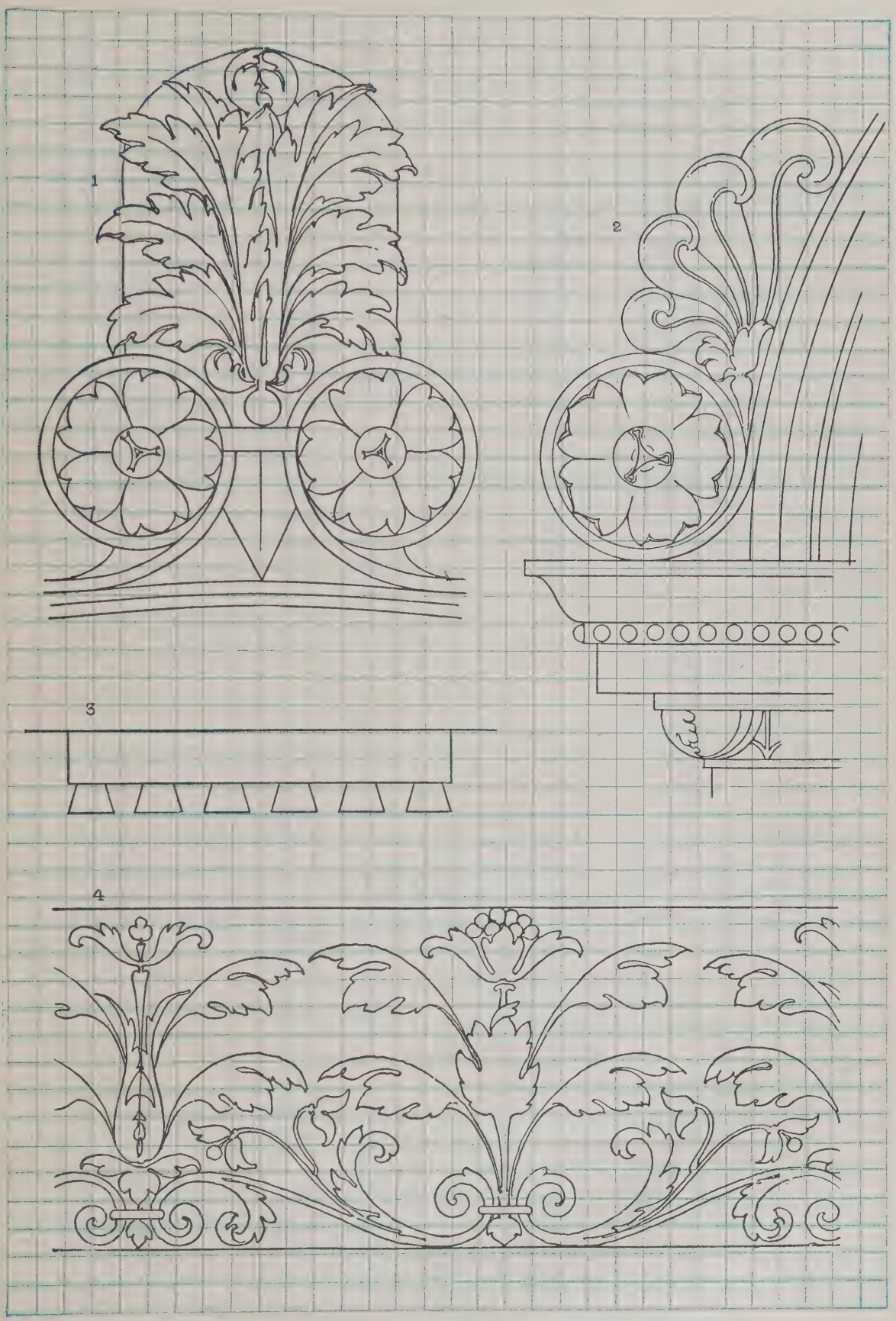
FREE ENDINGS—CYMA ORNAMENT—CONTINUED ENDINGS.



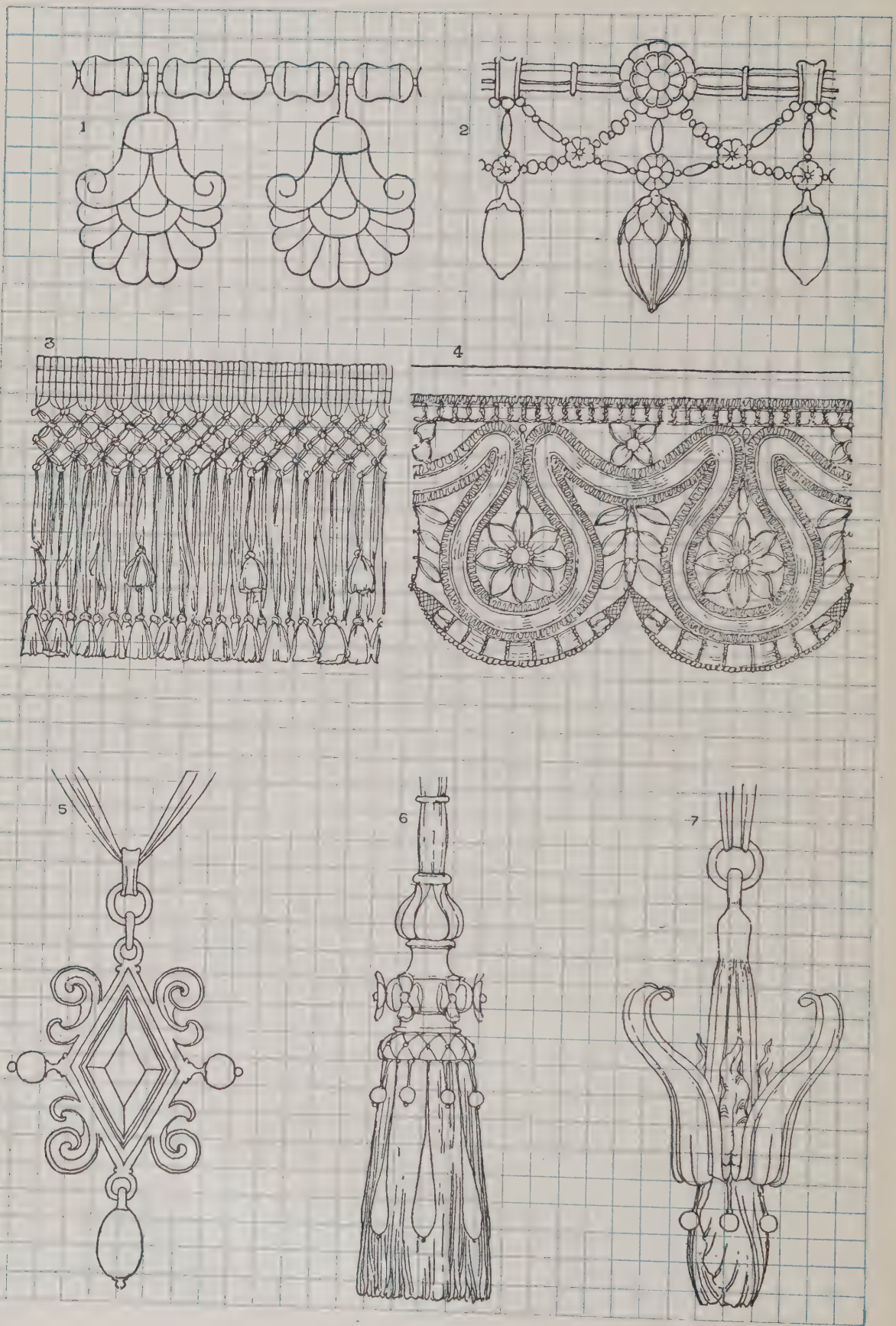
FREE ENDINGS.



FREE ENDINGS.

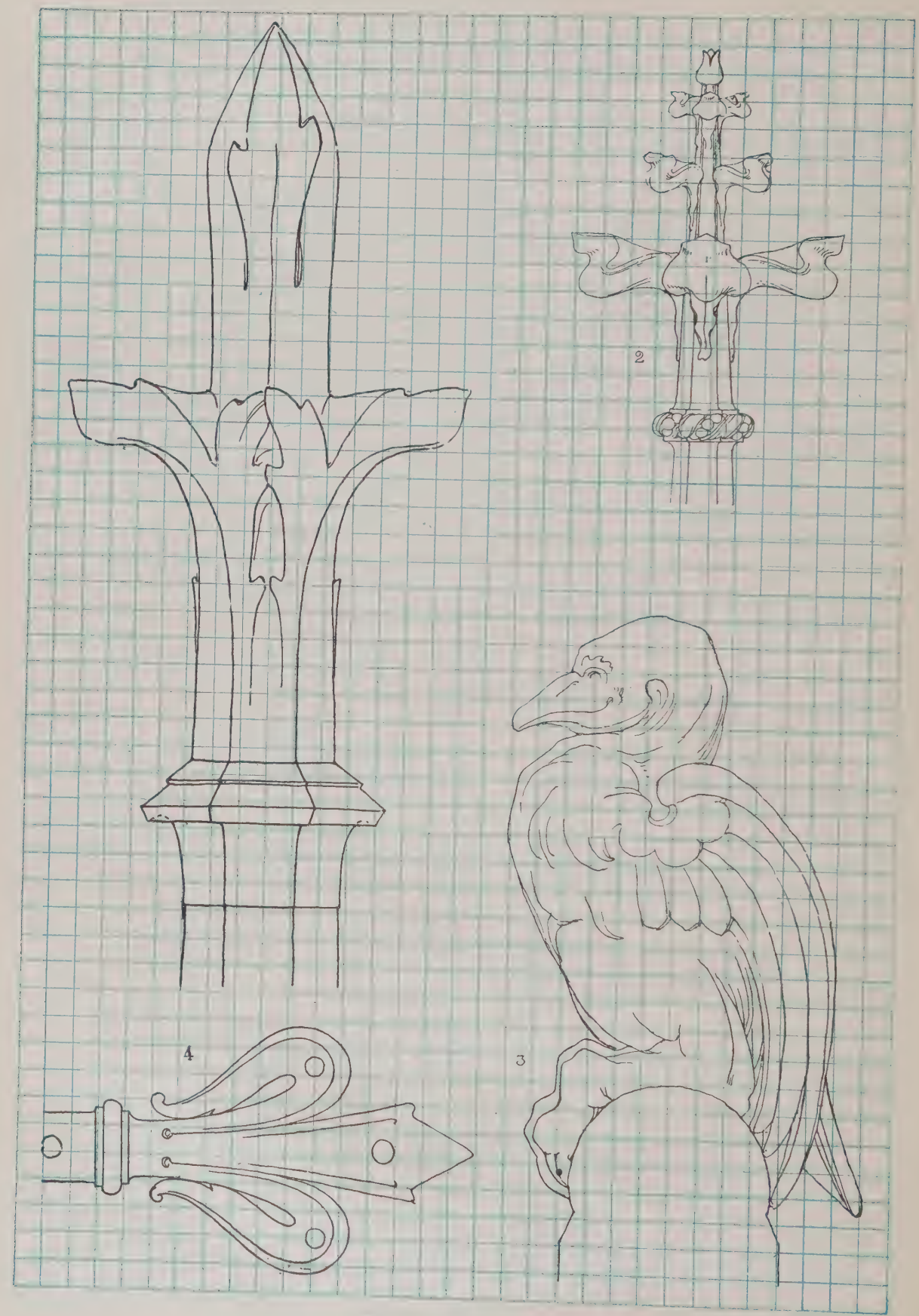


FREE ENDINGS.

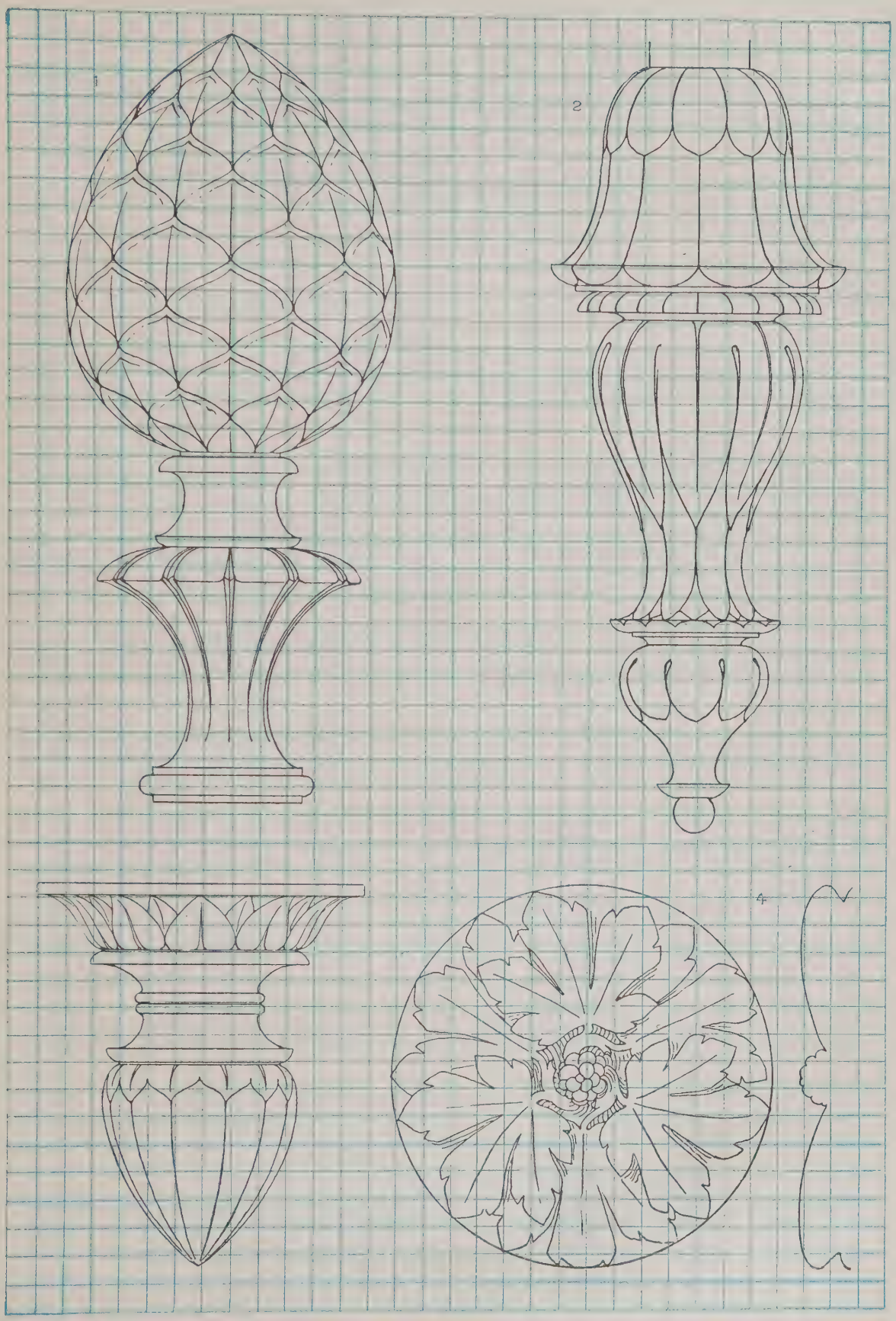


FREE ENDINGS.

FREE ENDINGS.



FREE ENDINGS.



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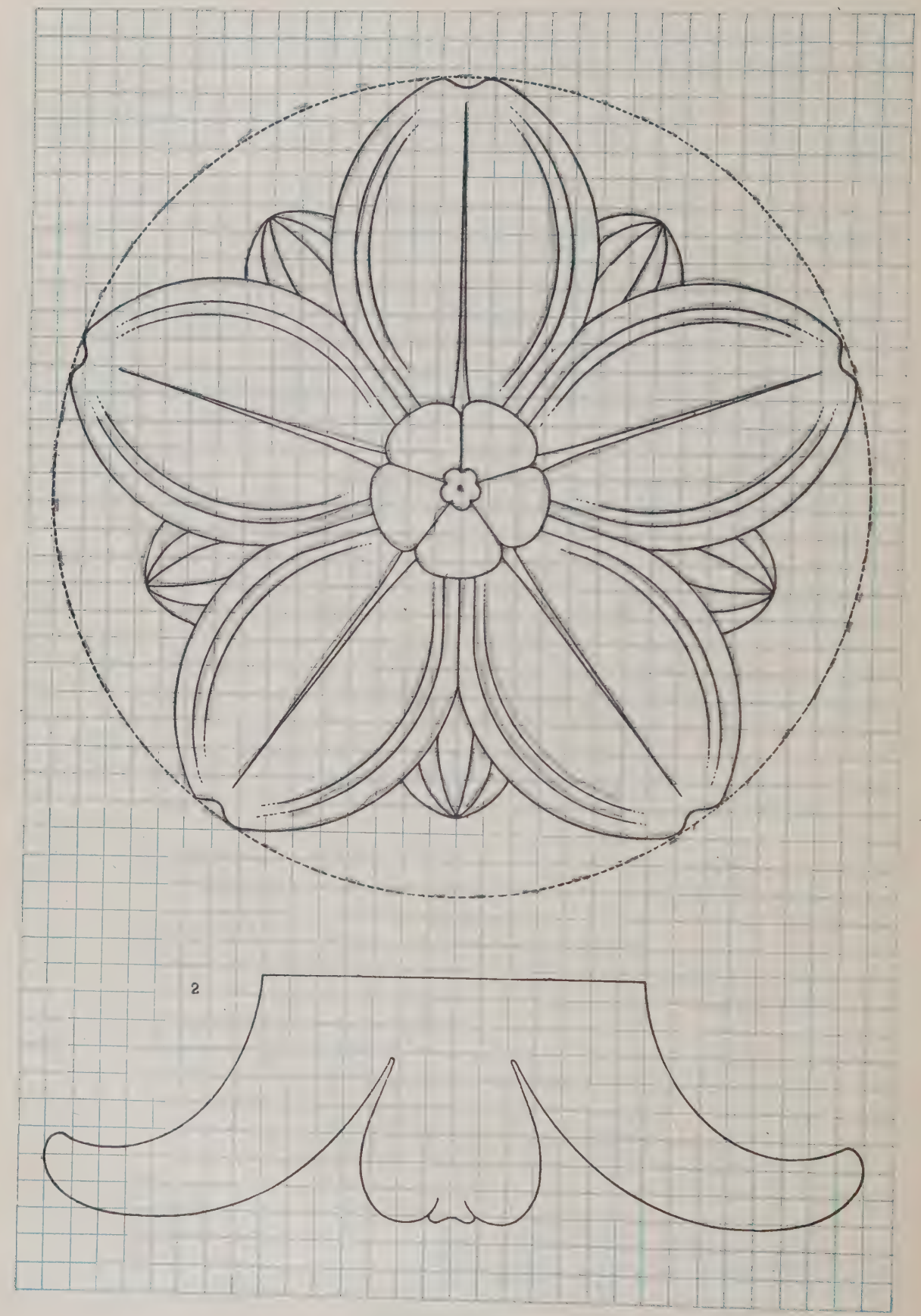

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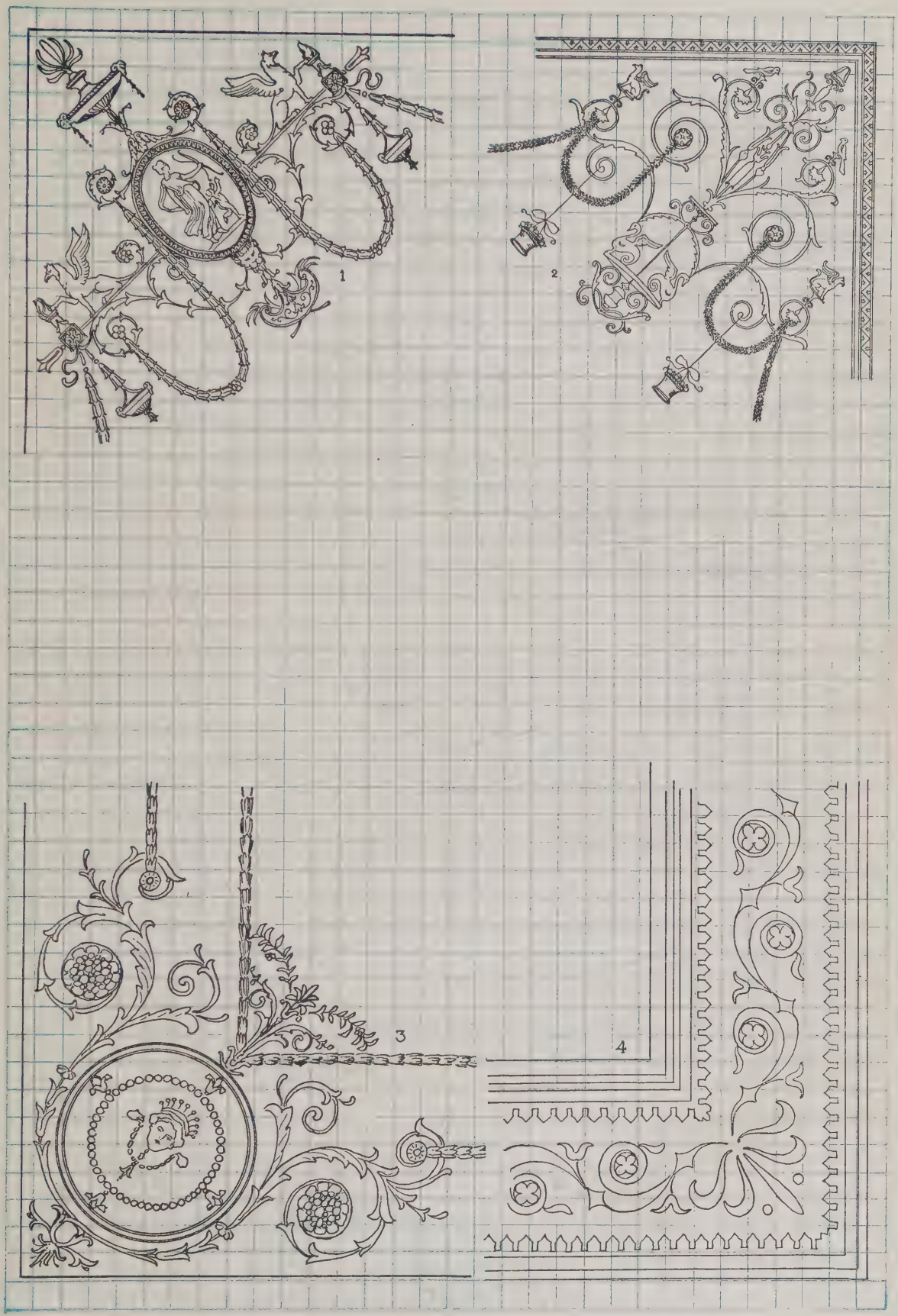
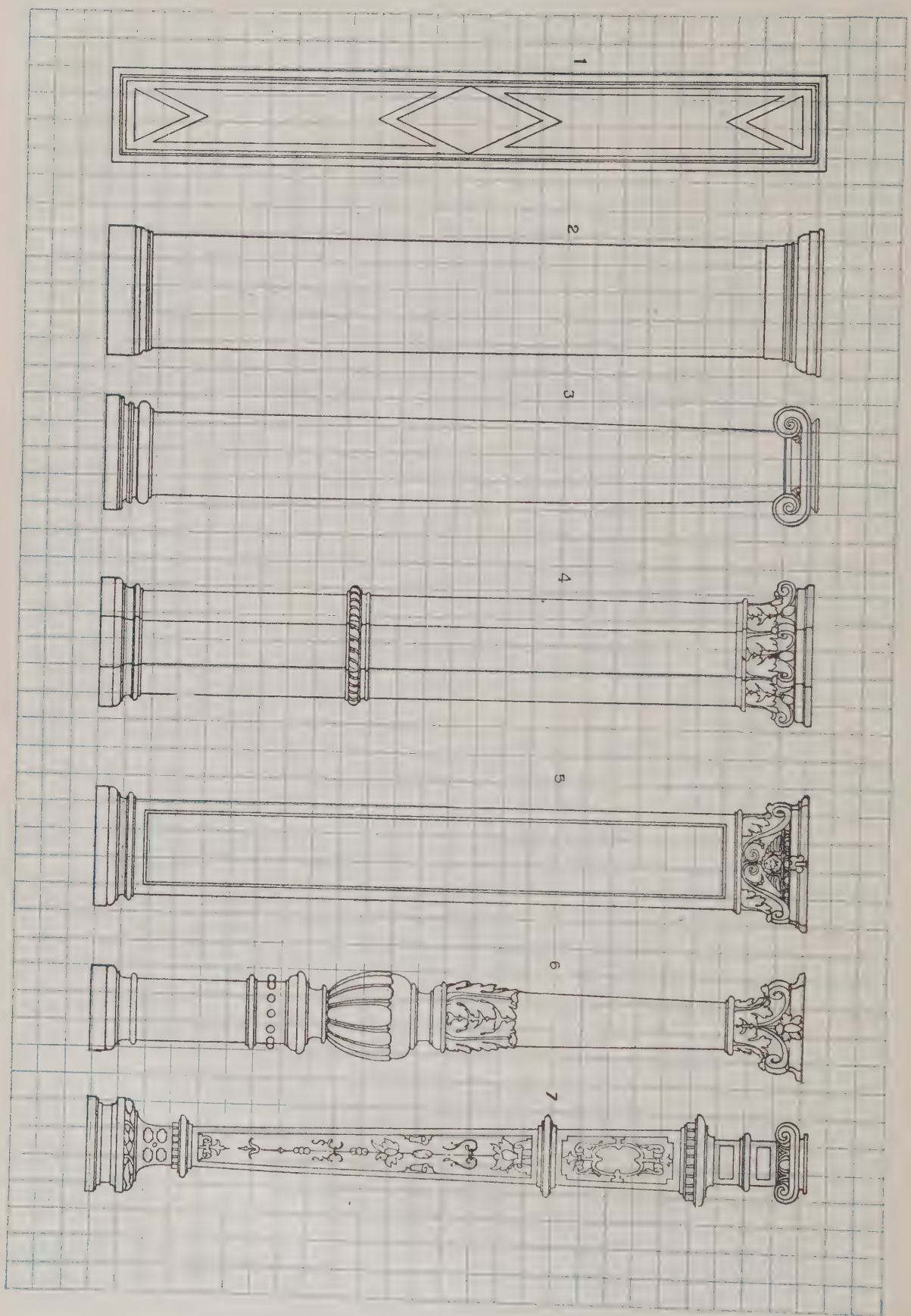
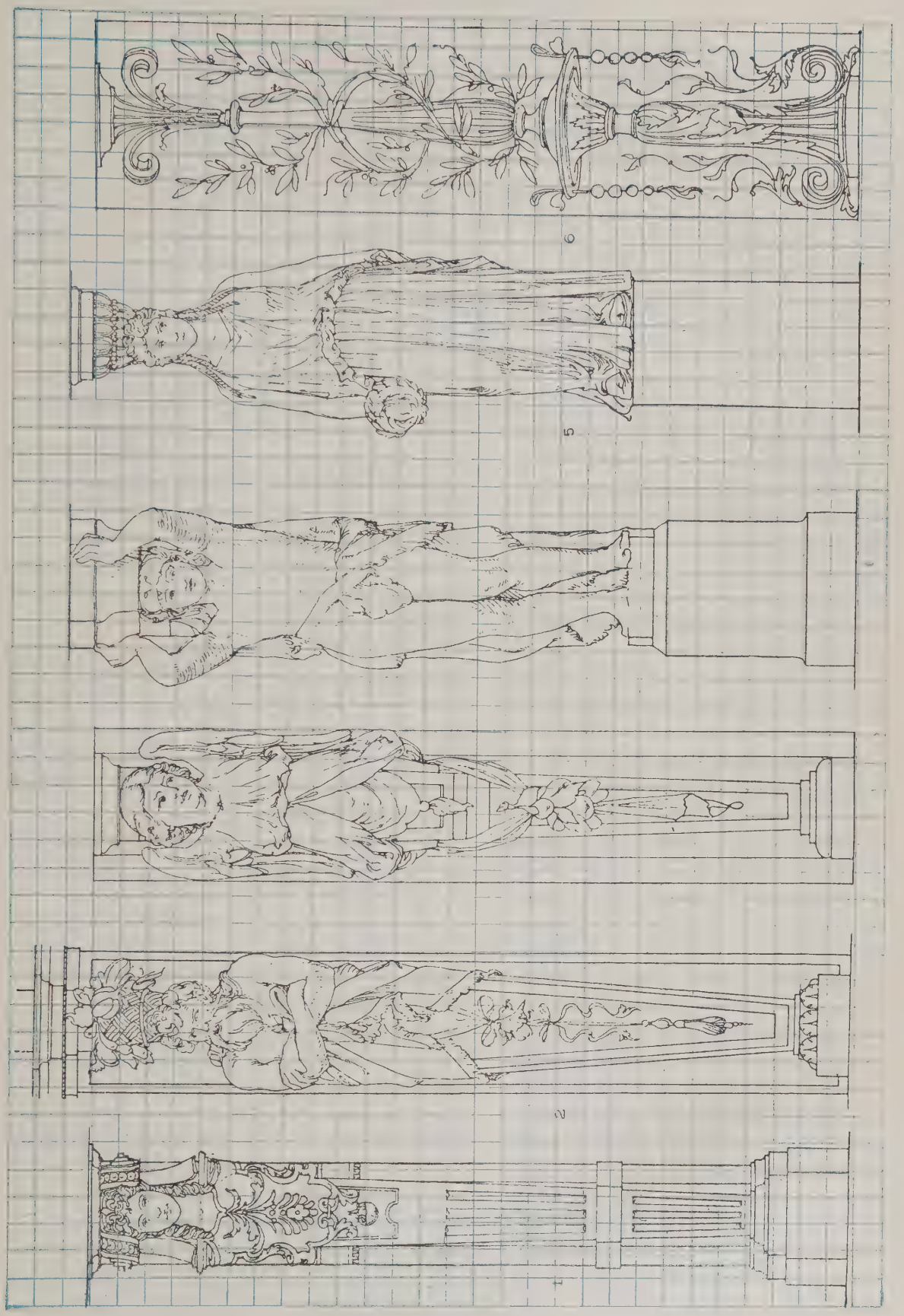


FREE ENDINGS—CEILING DECORATIONS



SUPPORTS.



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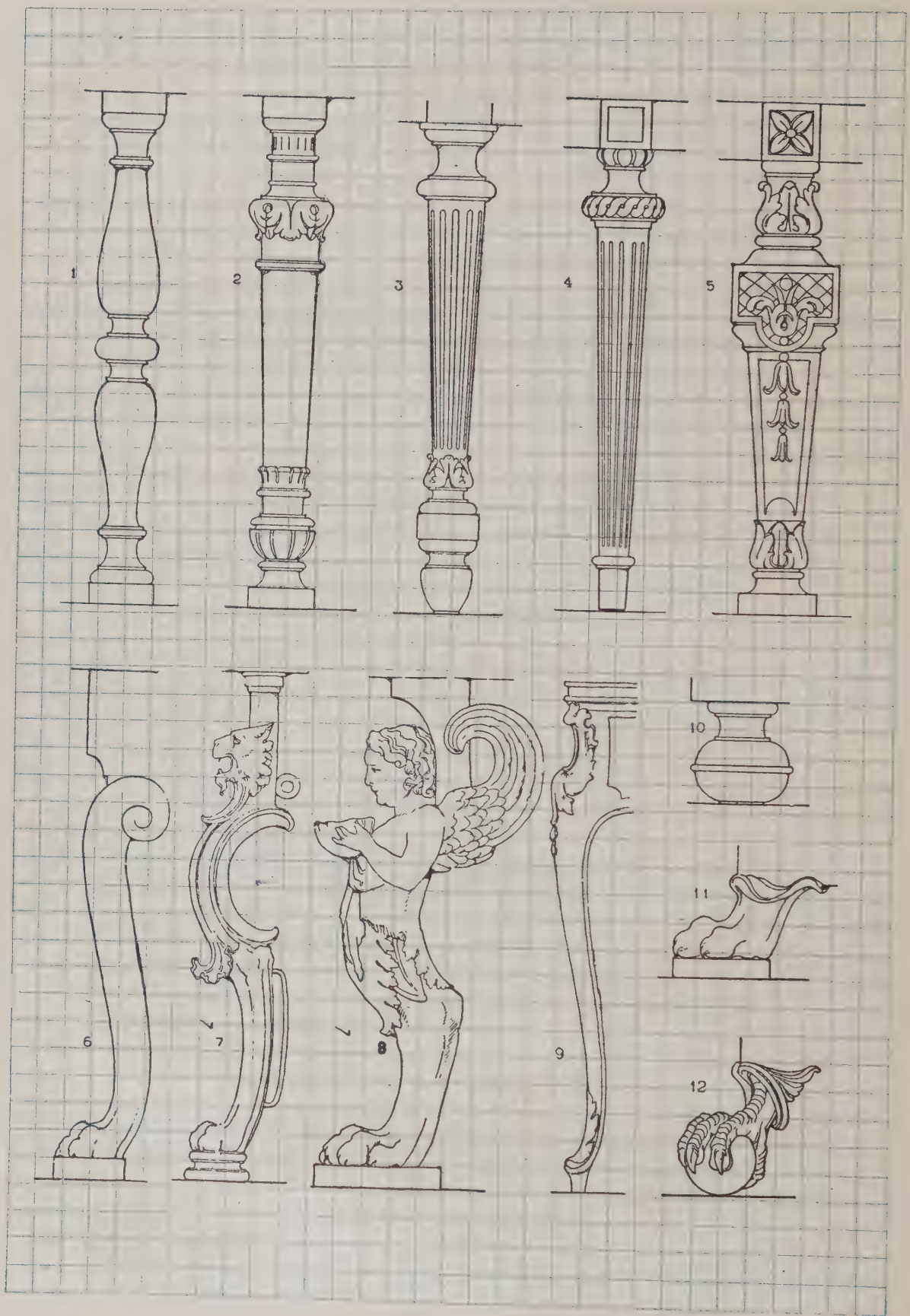
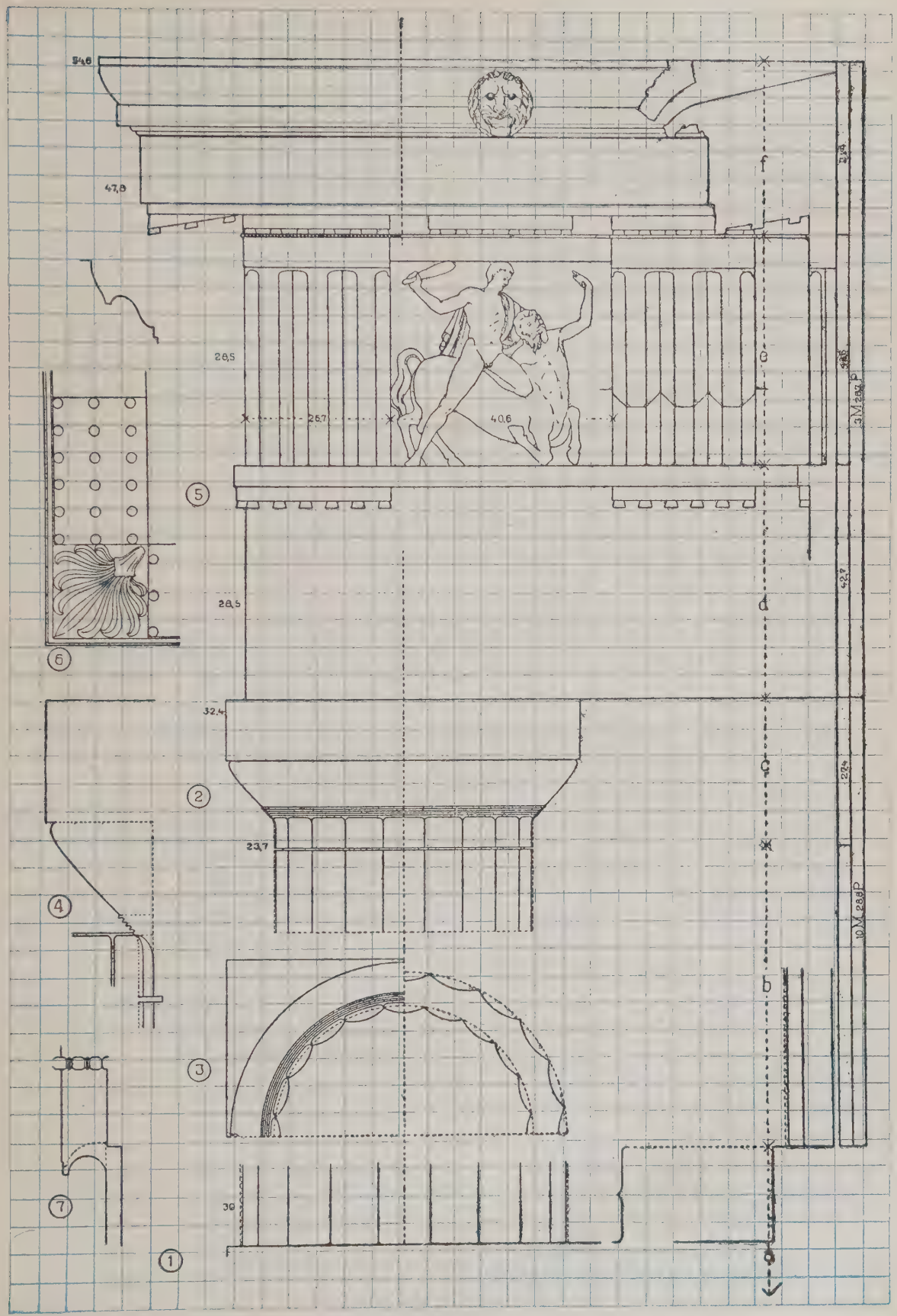
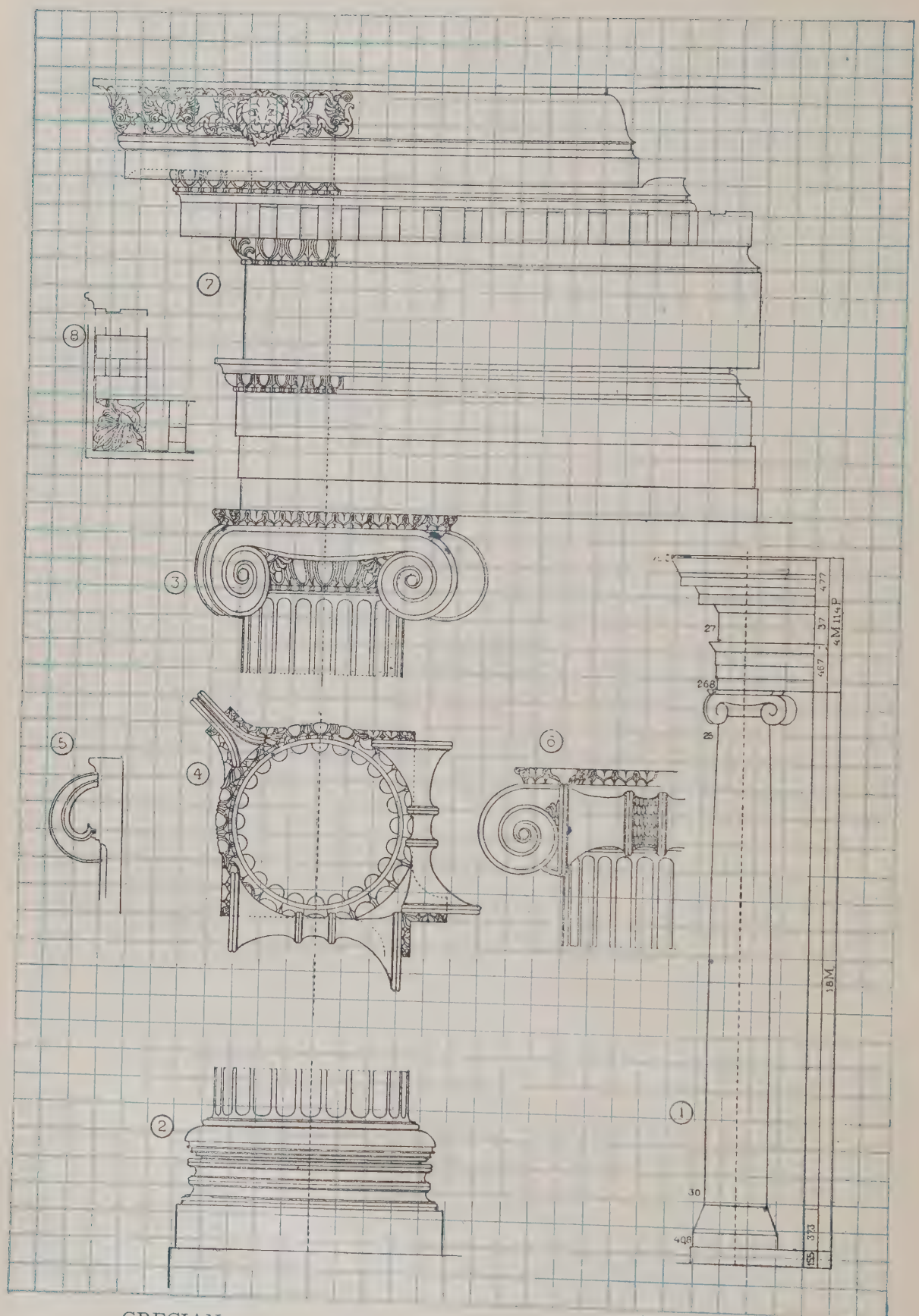


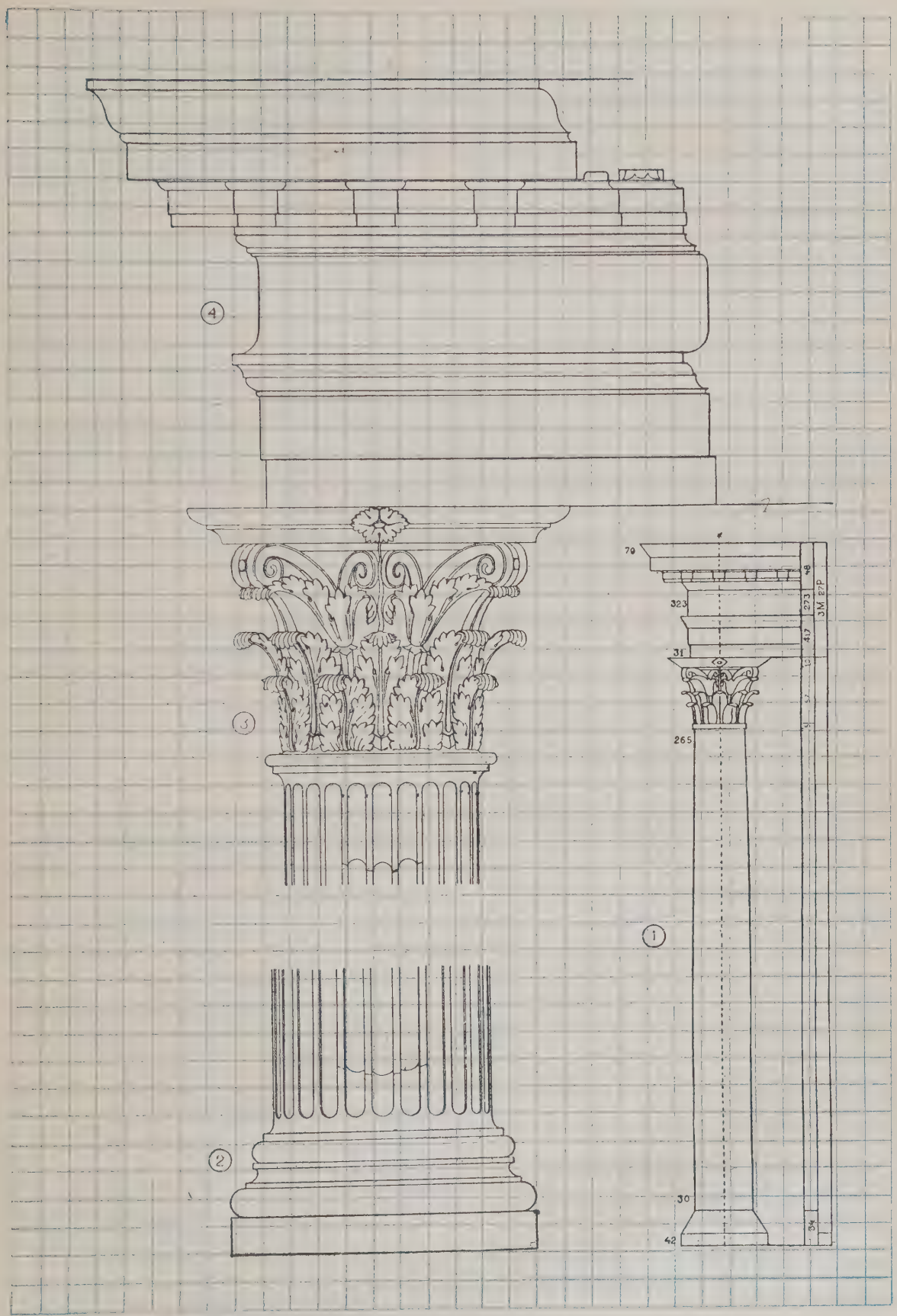
SUPPORTS.



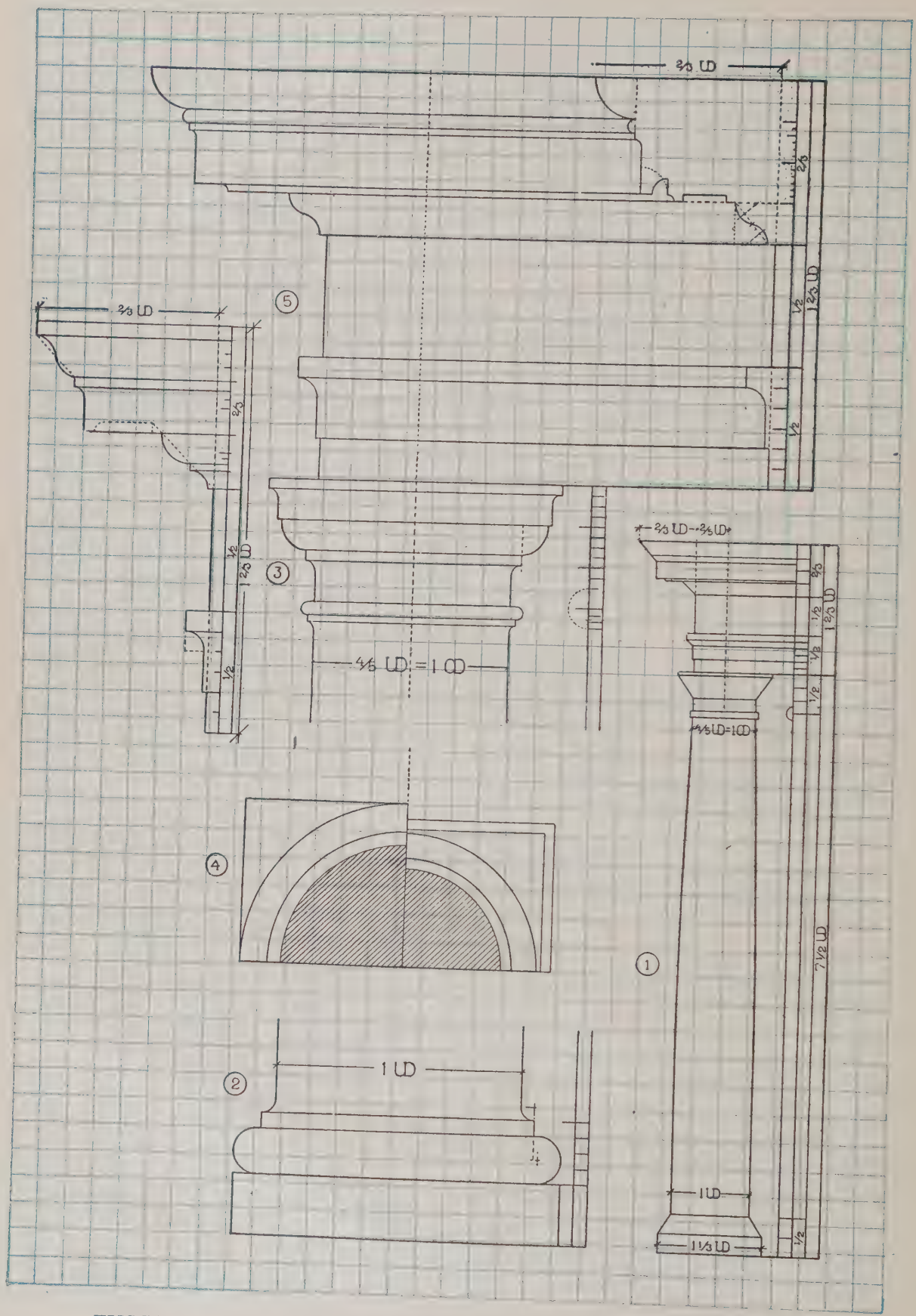
GRECIAN-DORIC ORDER FROM THE PARTHENON AT ATHENS.



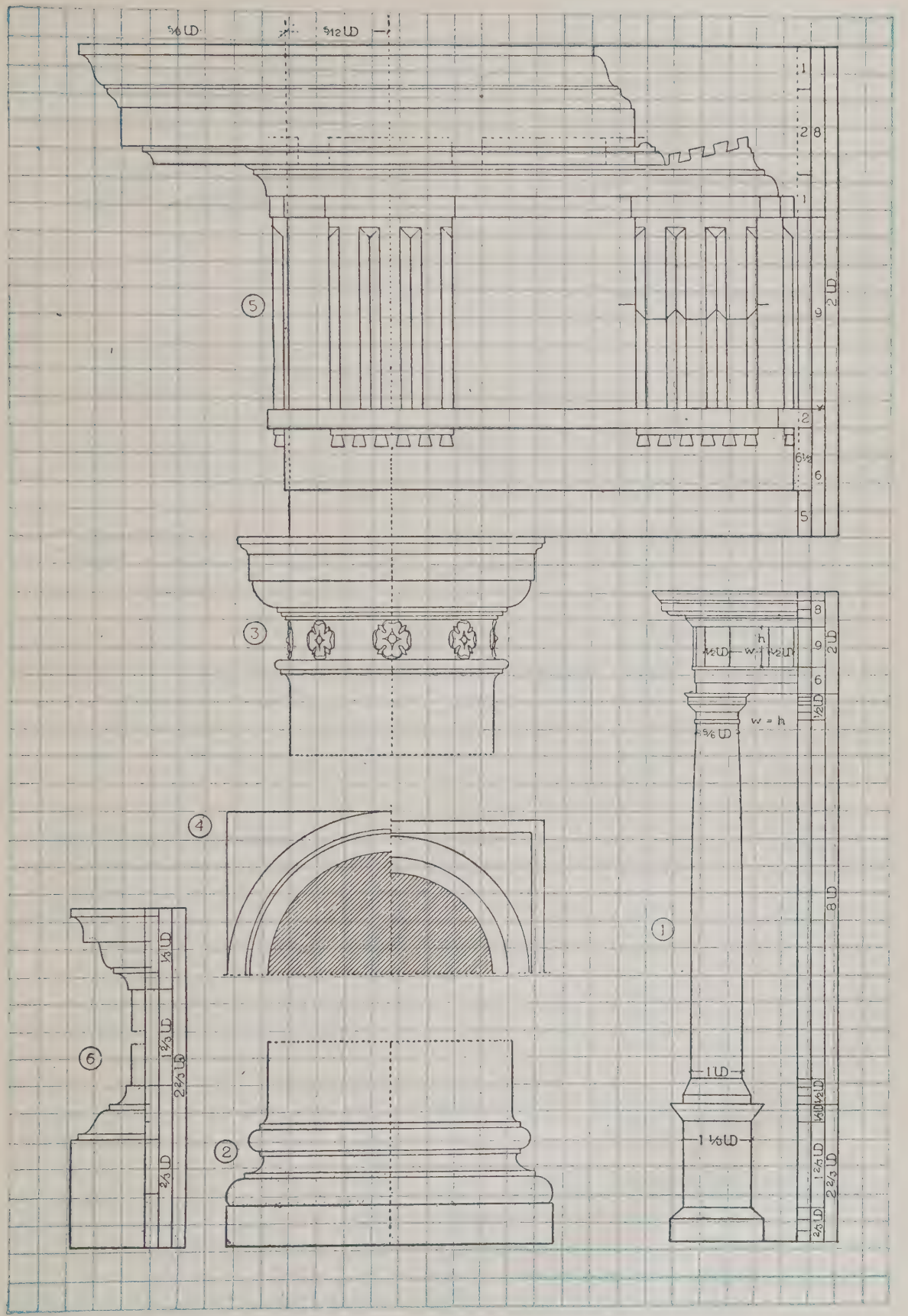
GRECIAN- IONIC ORDER FROM THE TEMPLE OF ATHENIA POLIOS IN PRIENE.



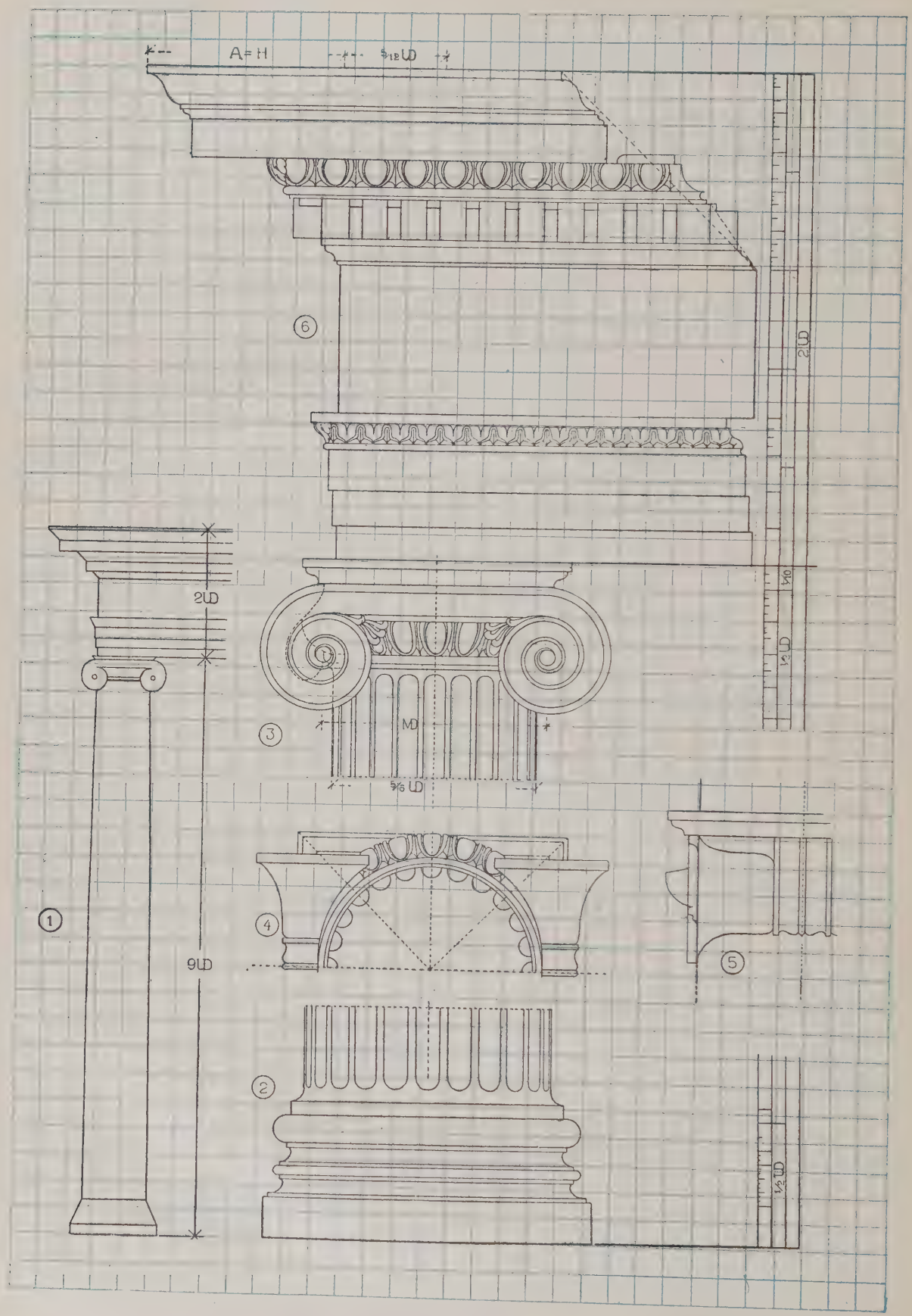
GRECIAN-CORINTHIAN ORDER FROM THE STOA OF HADRIAN AT ATHENS.



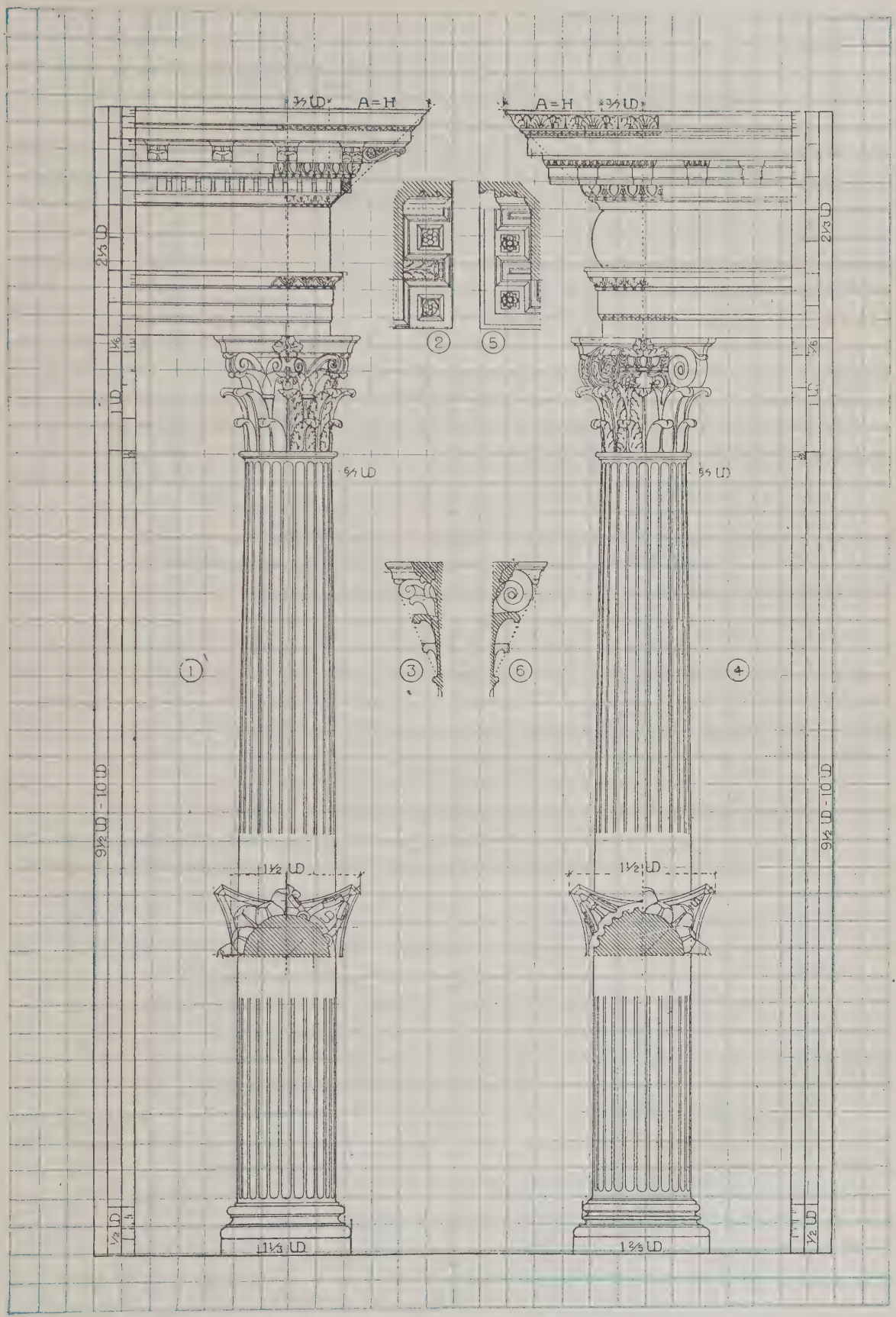
TUSCAN ORDER OF THE RENAISSANCE AFTER VIGNOLA.



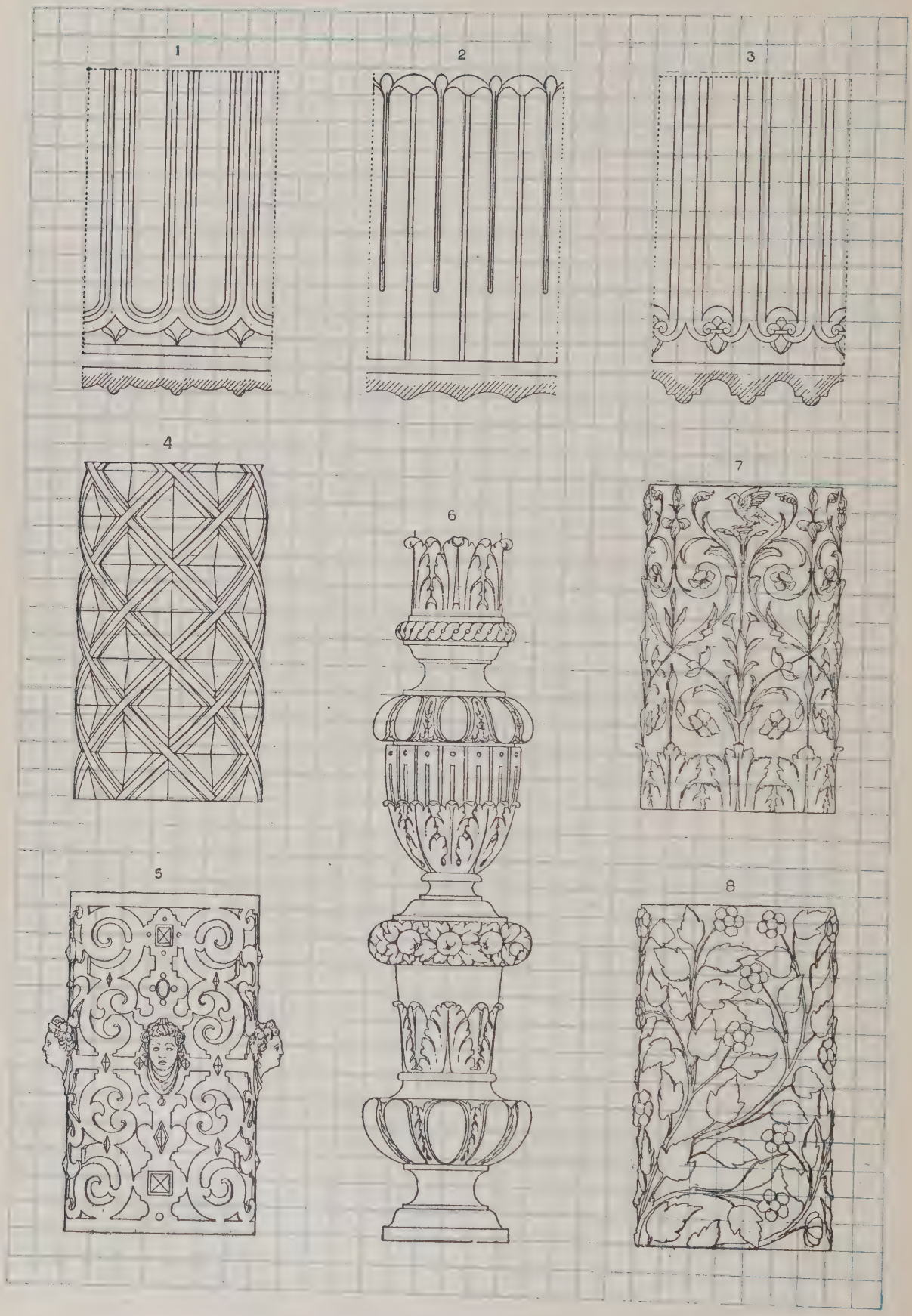
DORIC ORDER OF COLUMNS OF THE RENAISSANCE.



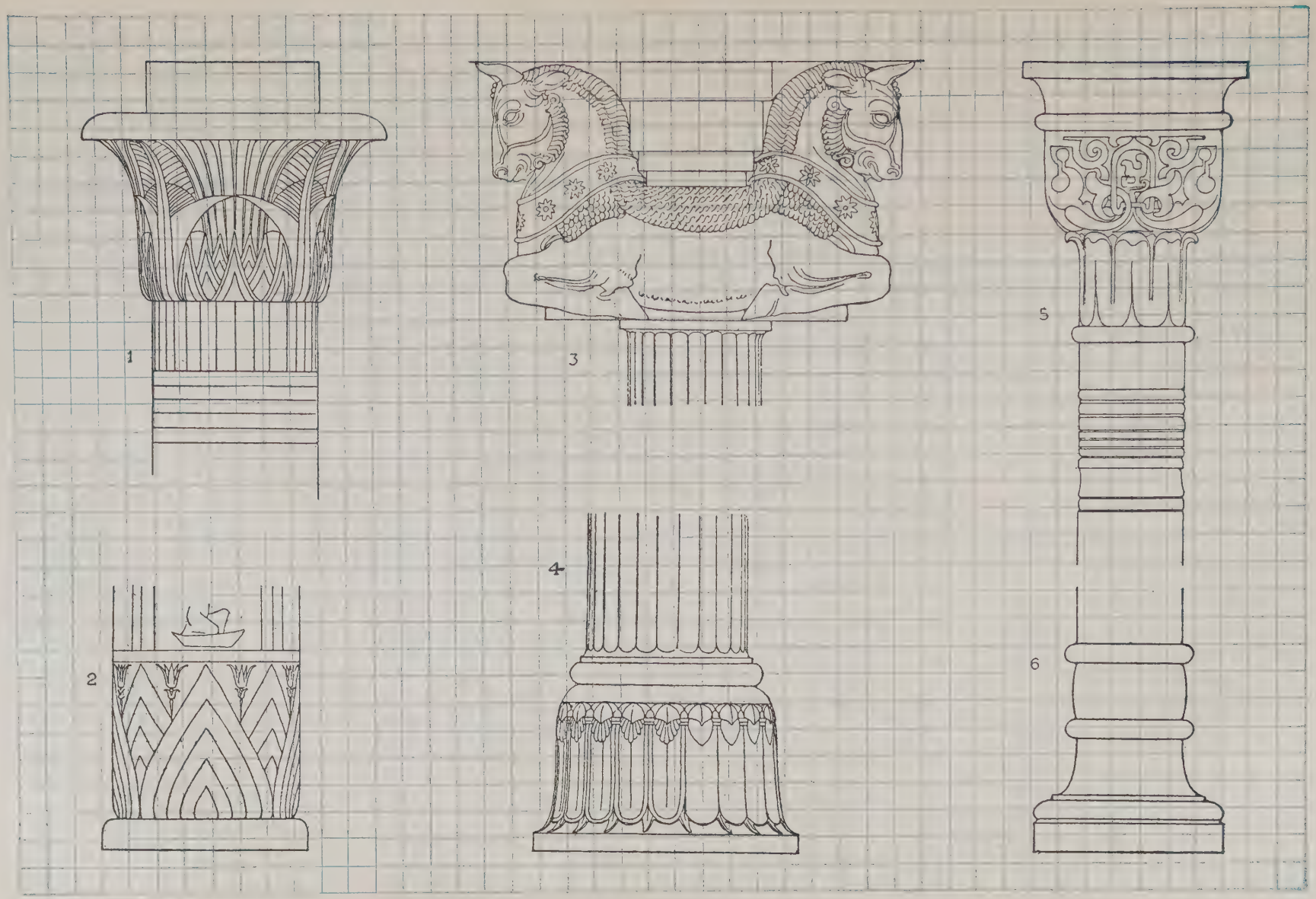
IONIC ORDER OF COLUMNS OF THE RENAISSANCE.



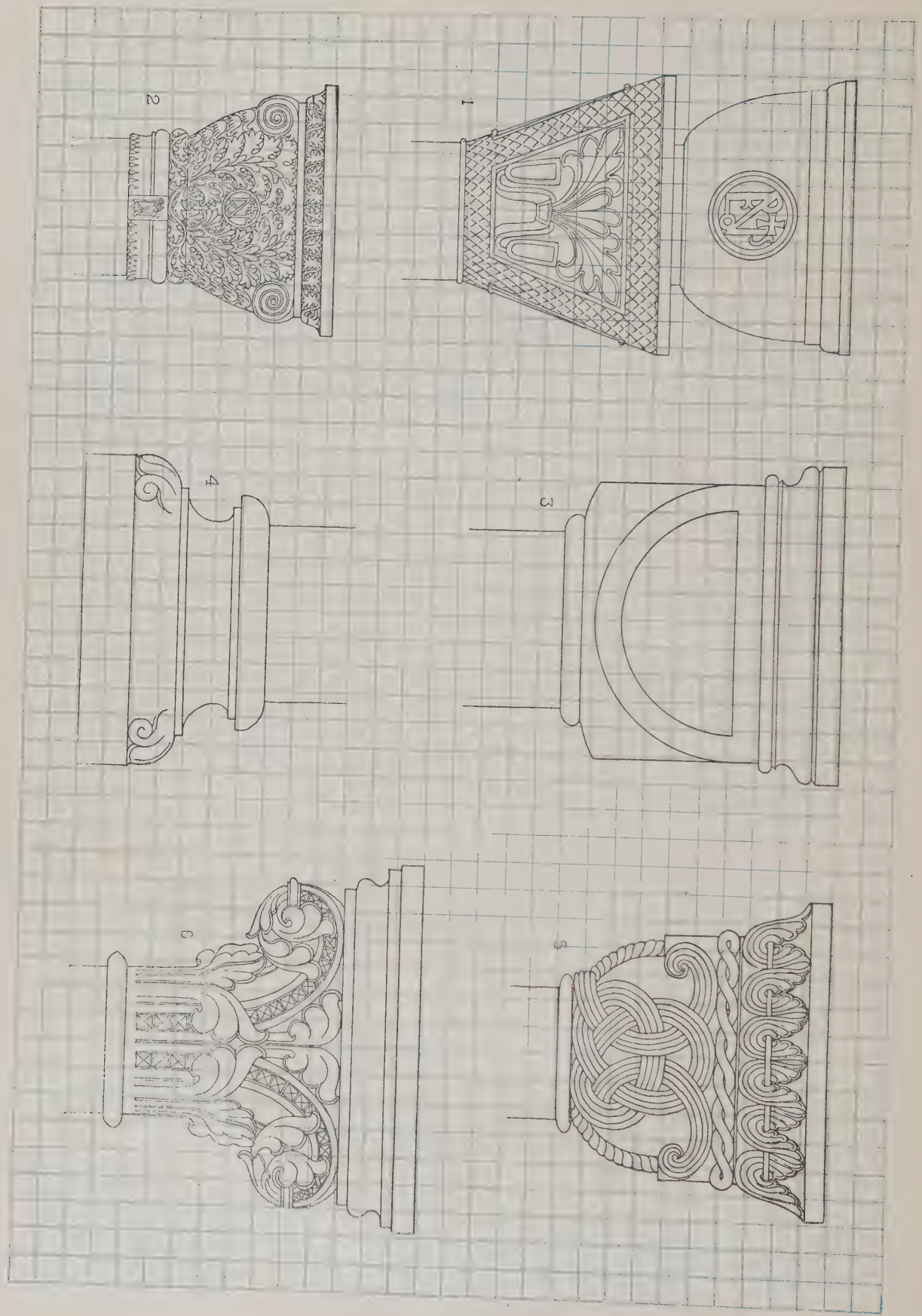
CORINTHIAN ORDER OF COLUMNS OF THE RENAISSANCE.
COMPOSITE ORDER OF COLUMNS OF THE RENAISSANCE.



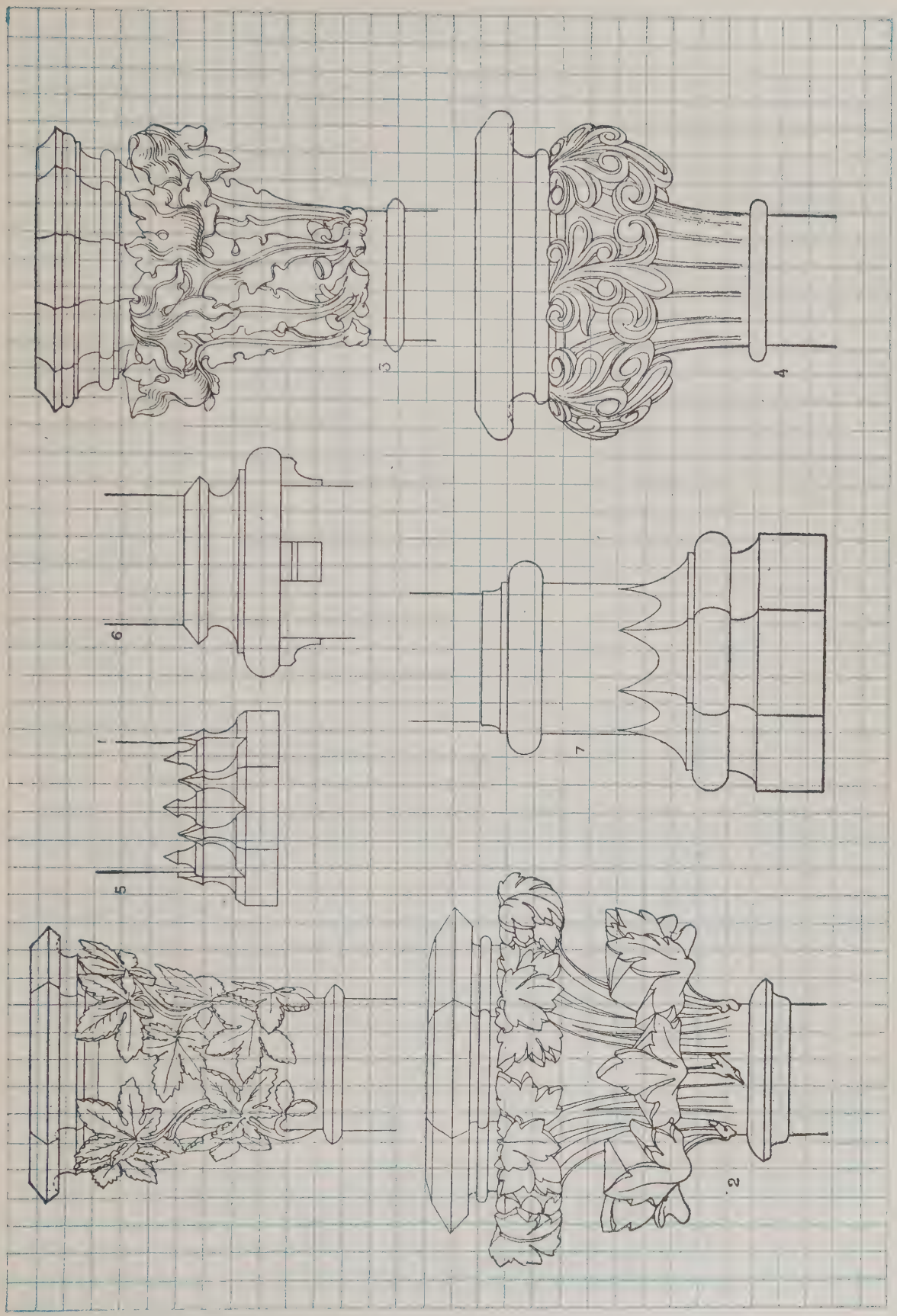
ORNAMENT FOR SHAFTS OF COLUMNS.



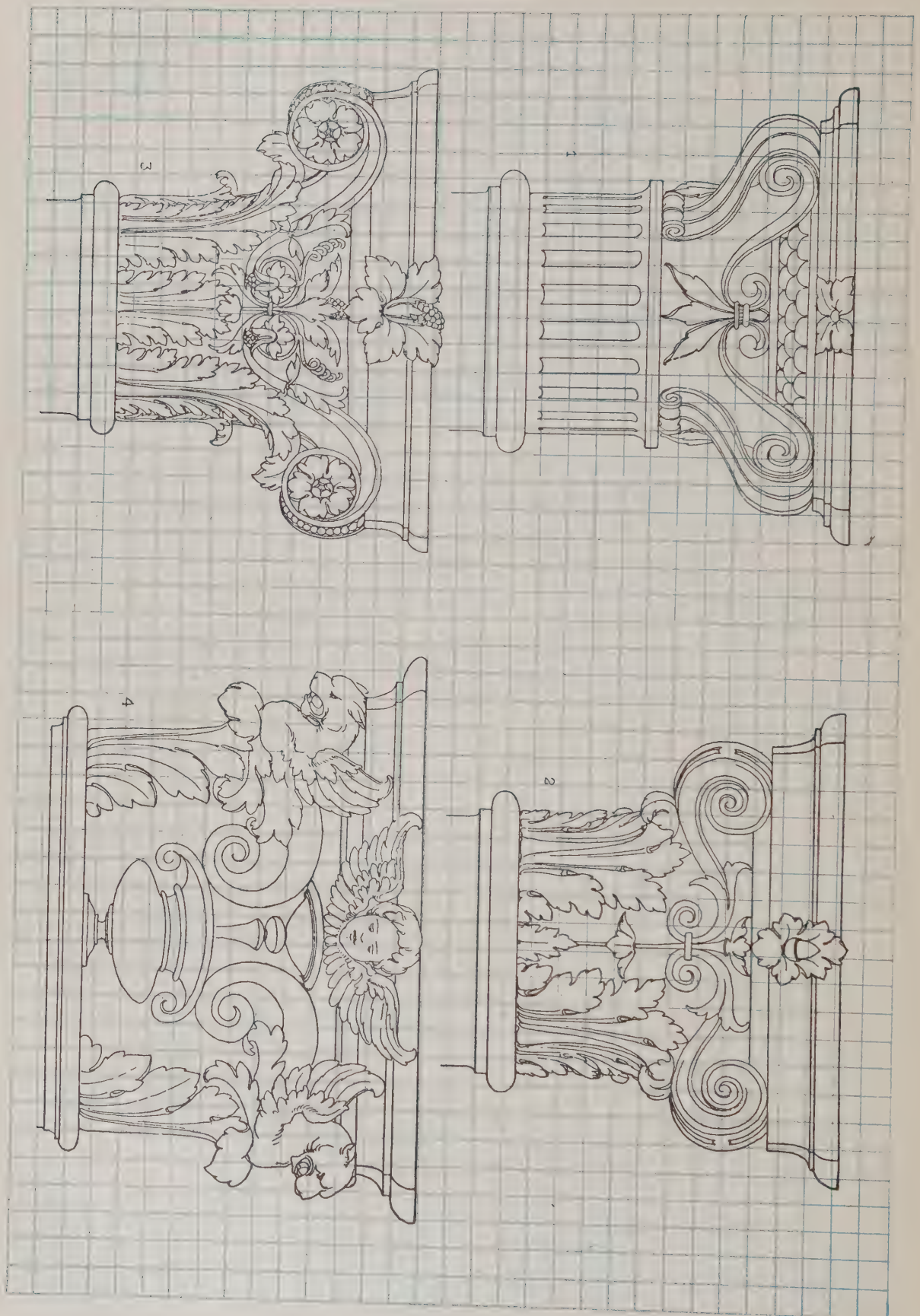
CAPITALS OF COLUMNS AND PEDESTALS OF COLUMNS.



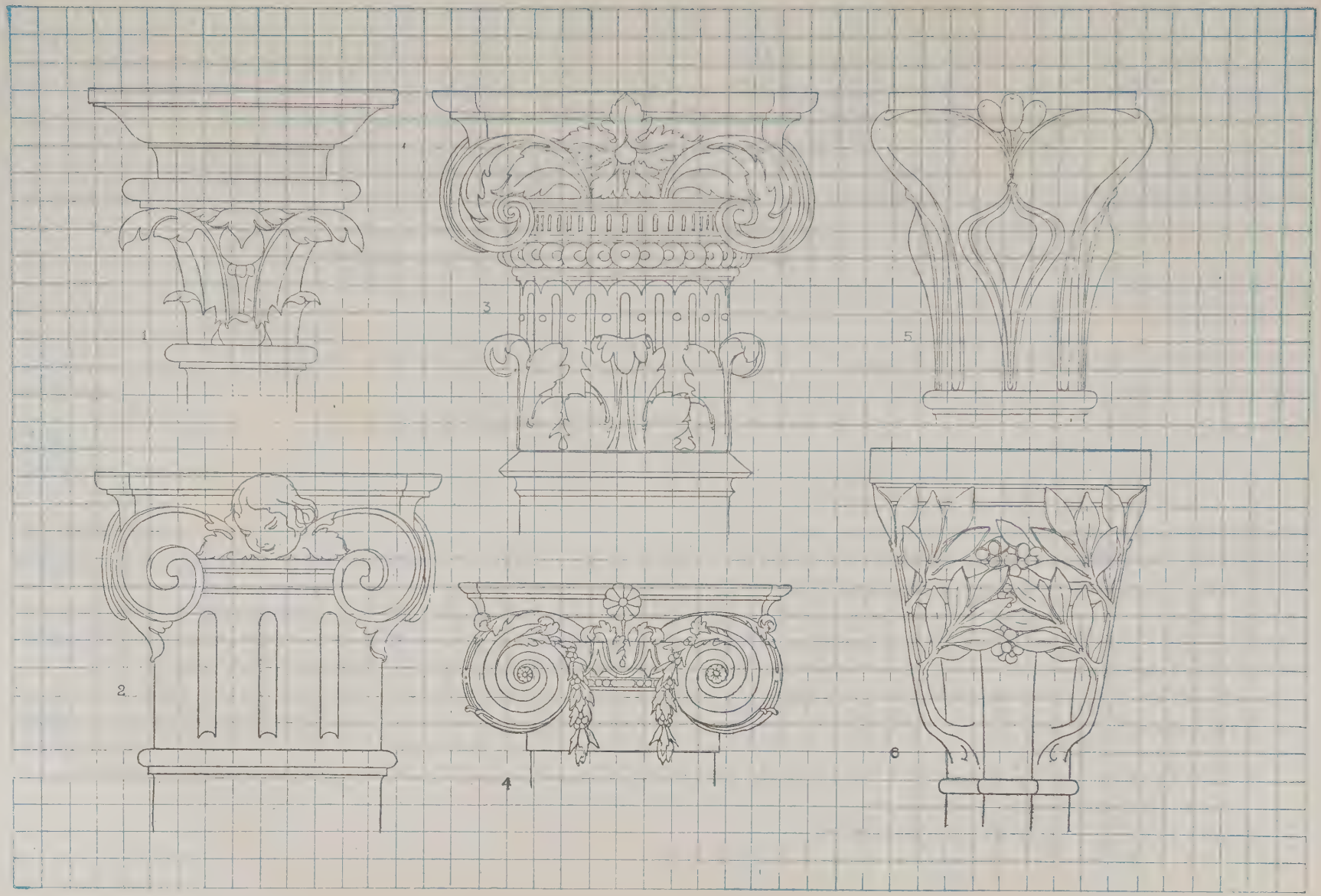
CAPITALS OF COLUMNS AND PEDESTALS OF COLUMNS.



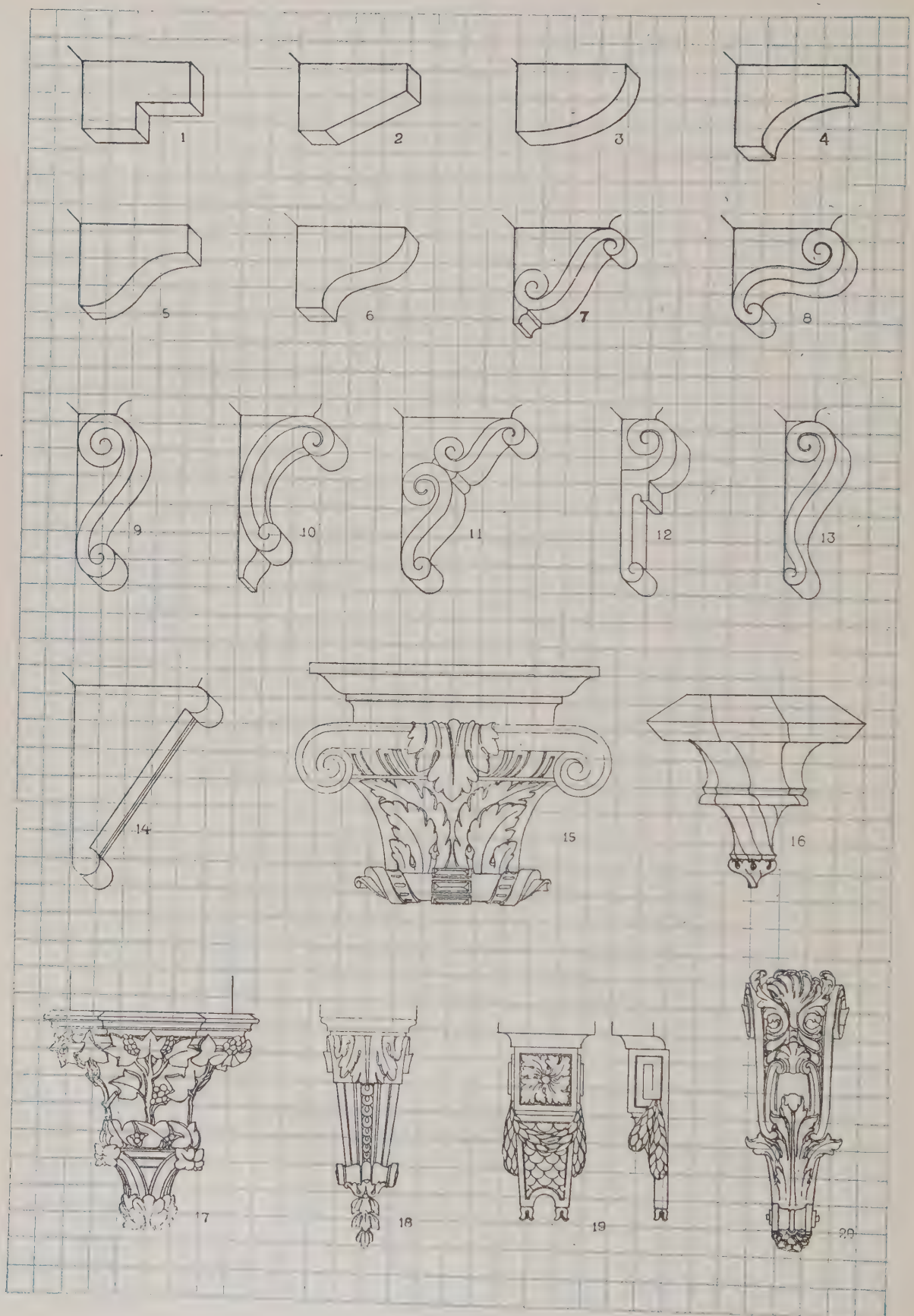
CAPITALS OF COLUMNS AND PEDESTALS OF COLUMNS.



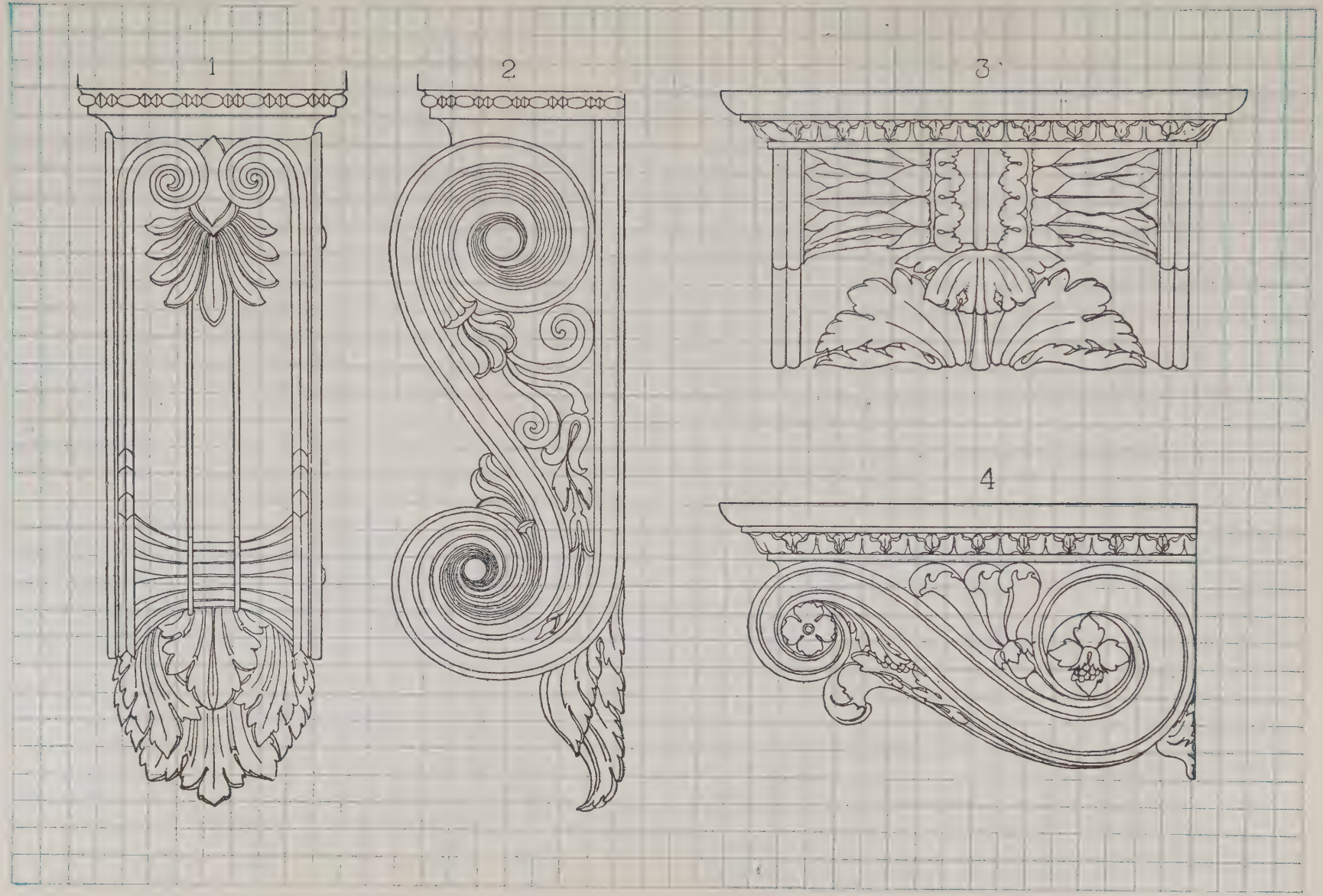
CAPITAL OF COLUMNS—PILASTER CAPITALS.



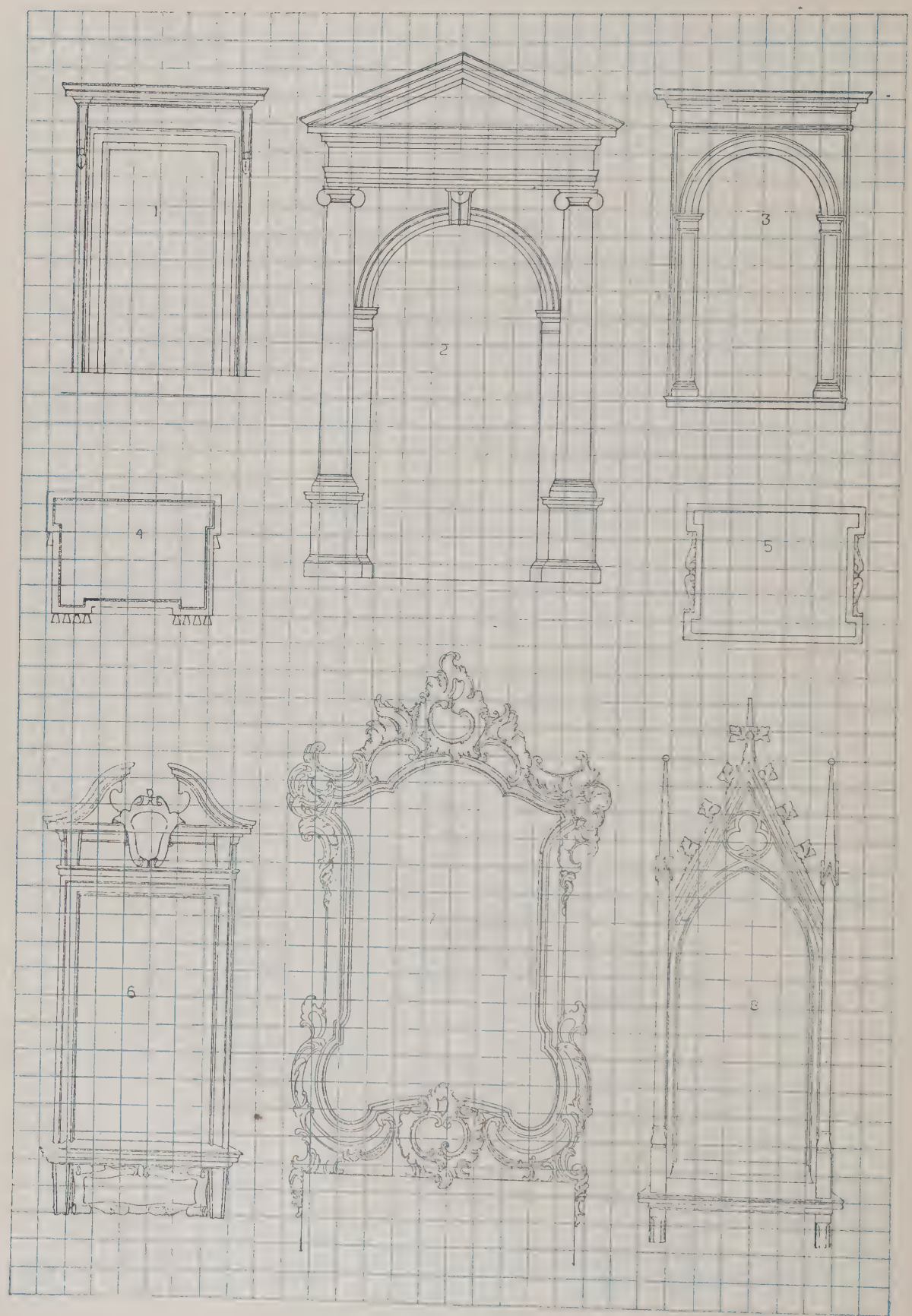
COLUMN AND PILASTER CAPITALS.



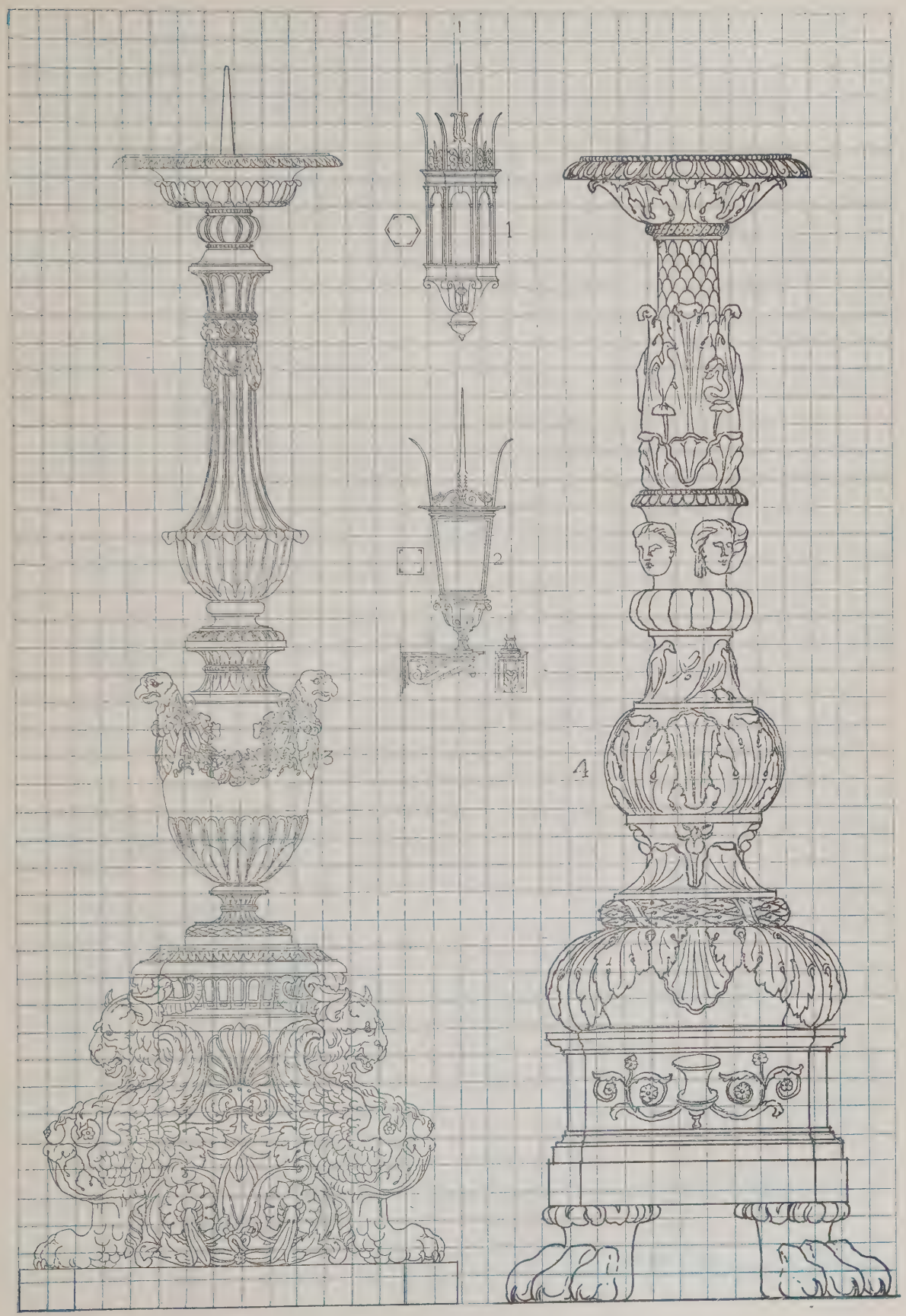
SUPPORTS—CONSOLES.



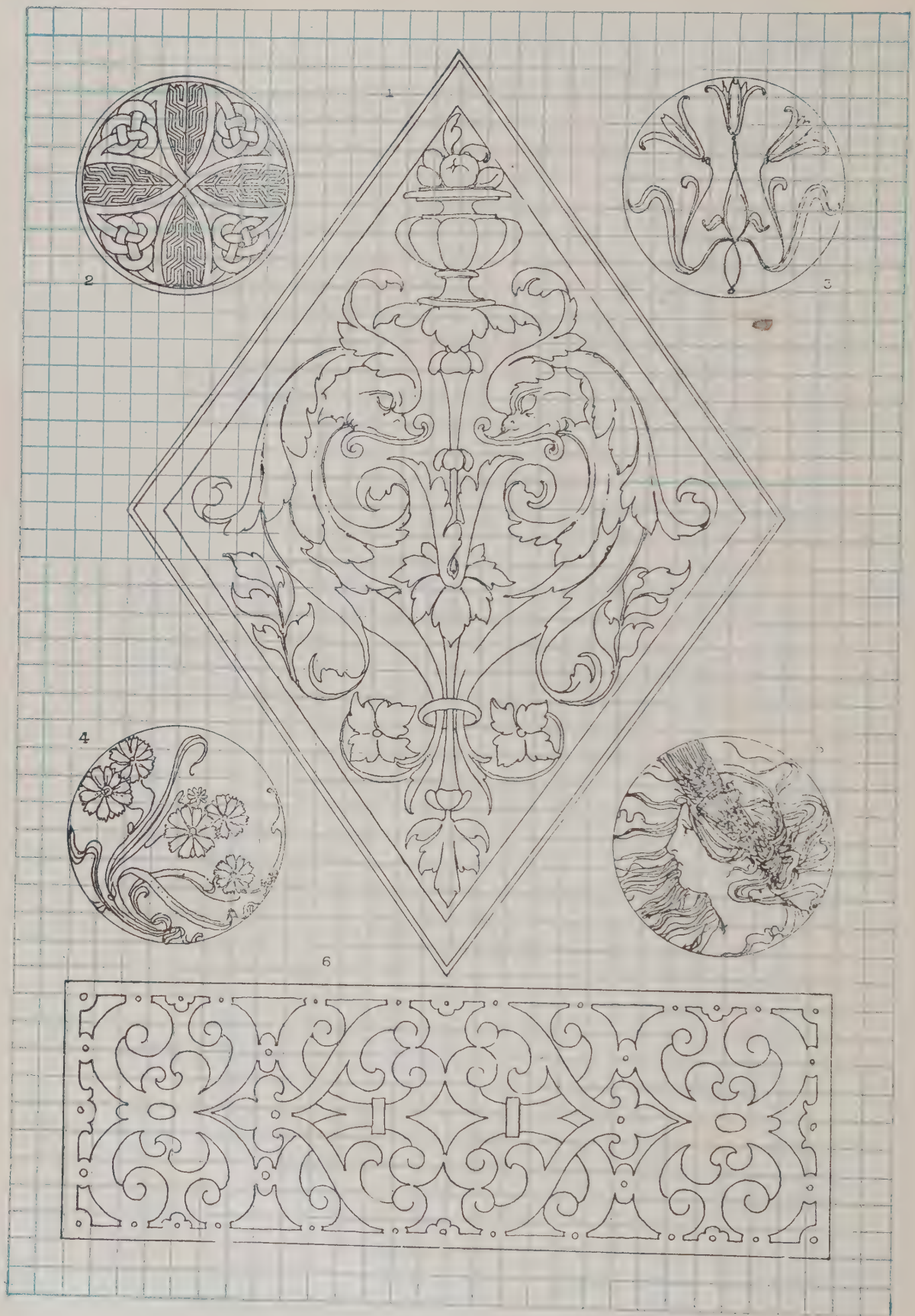
SUPPORTS—CONSOLES.



BORDERS.



HANGING AND BRACKET LAMPS, CANDELABRA.



LIMITED FLAT ORNAMENT.

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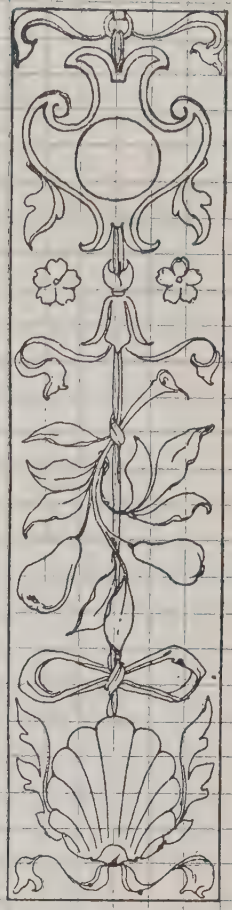

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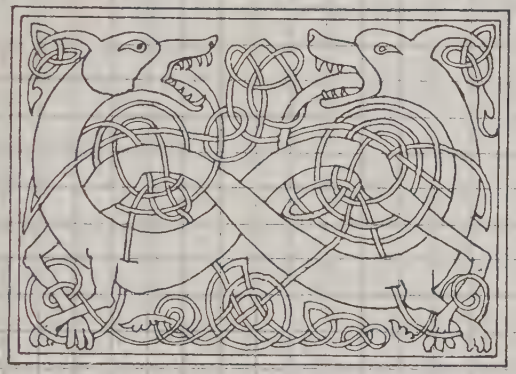

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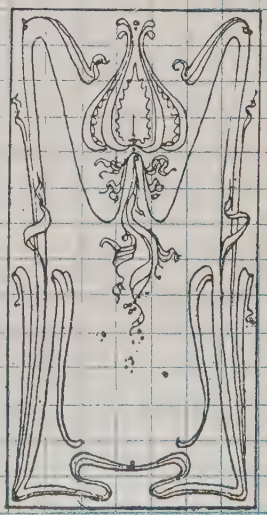

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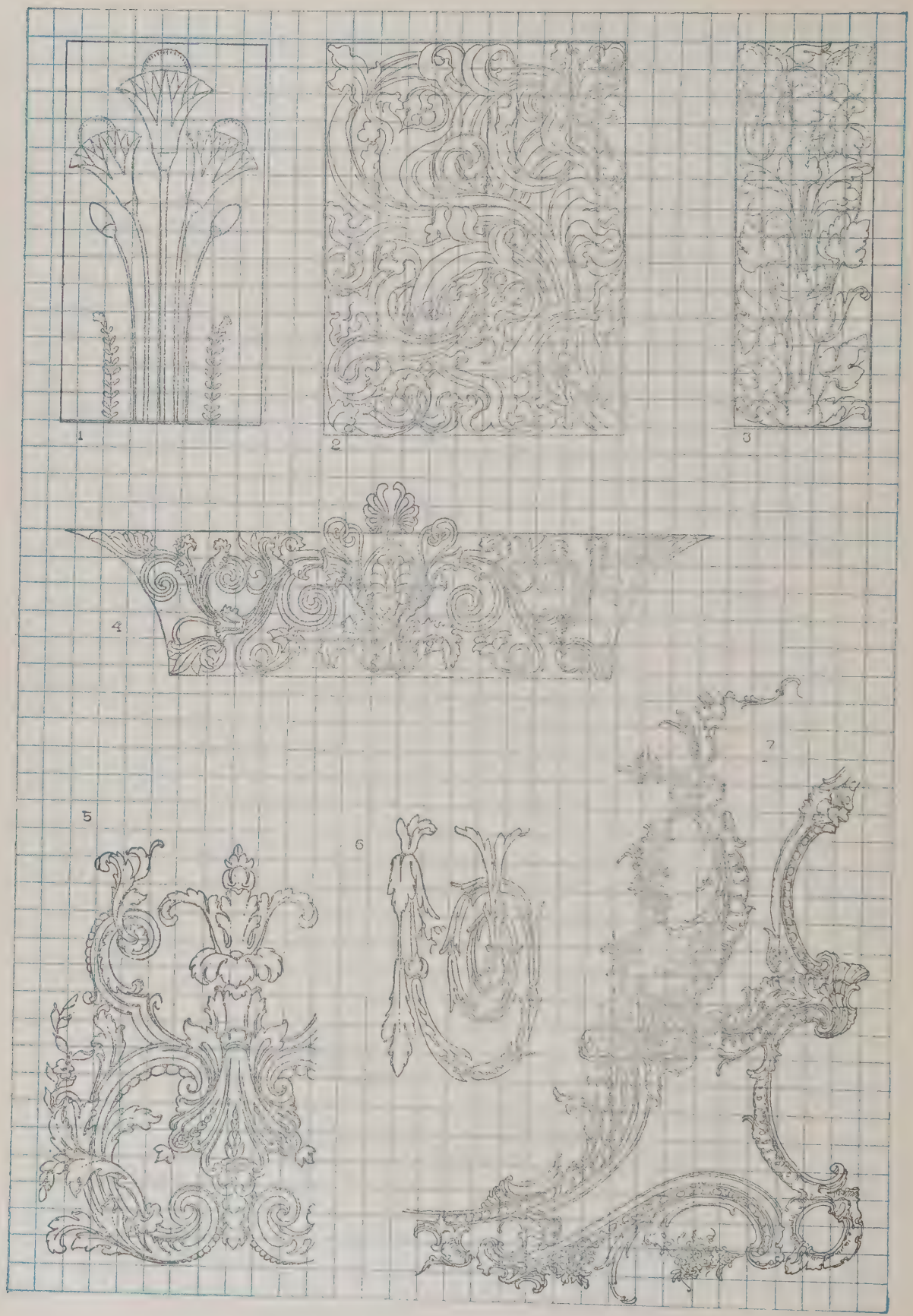

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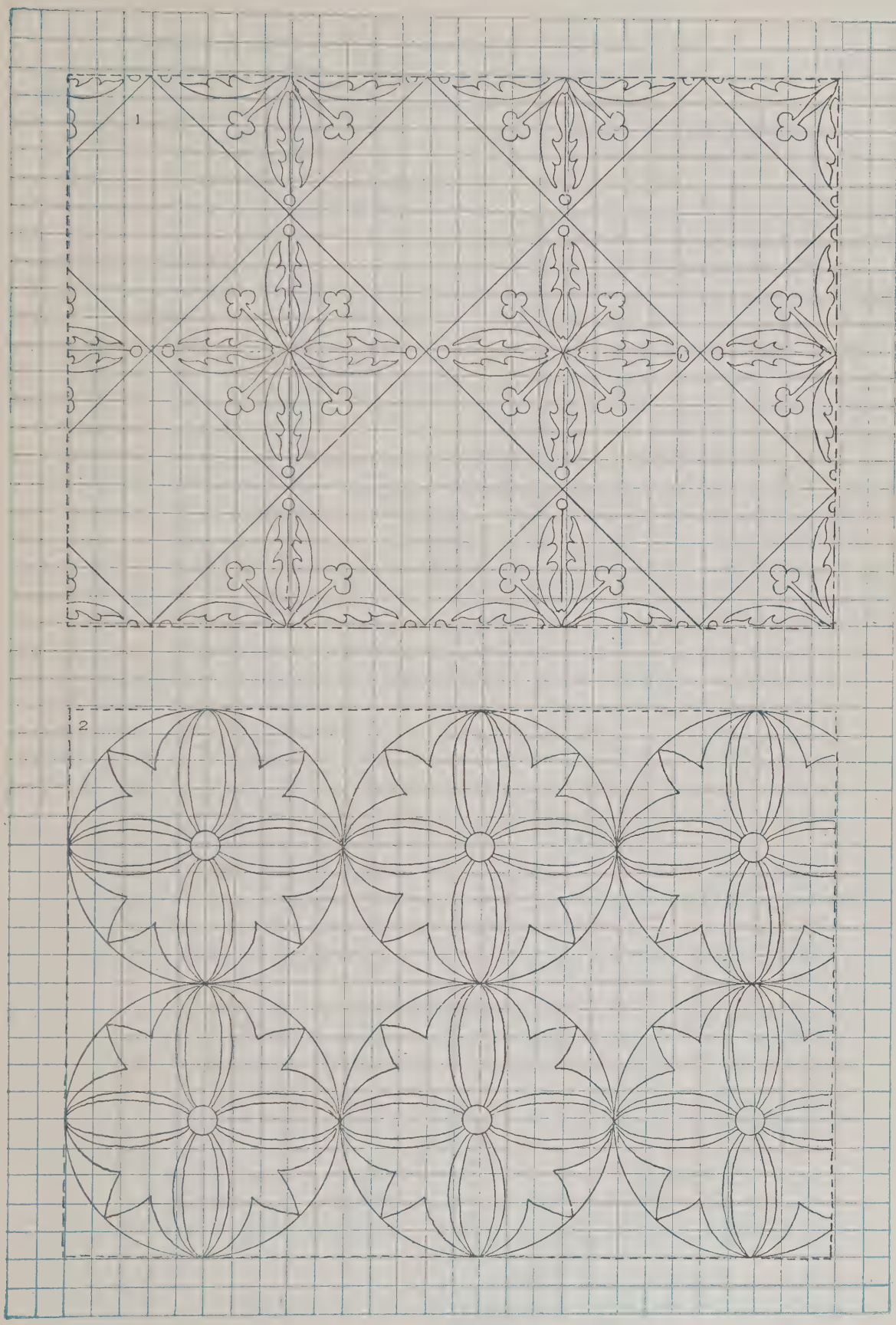
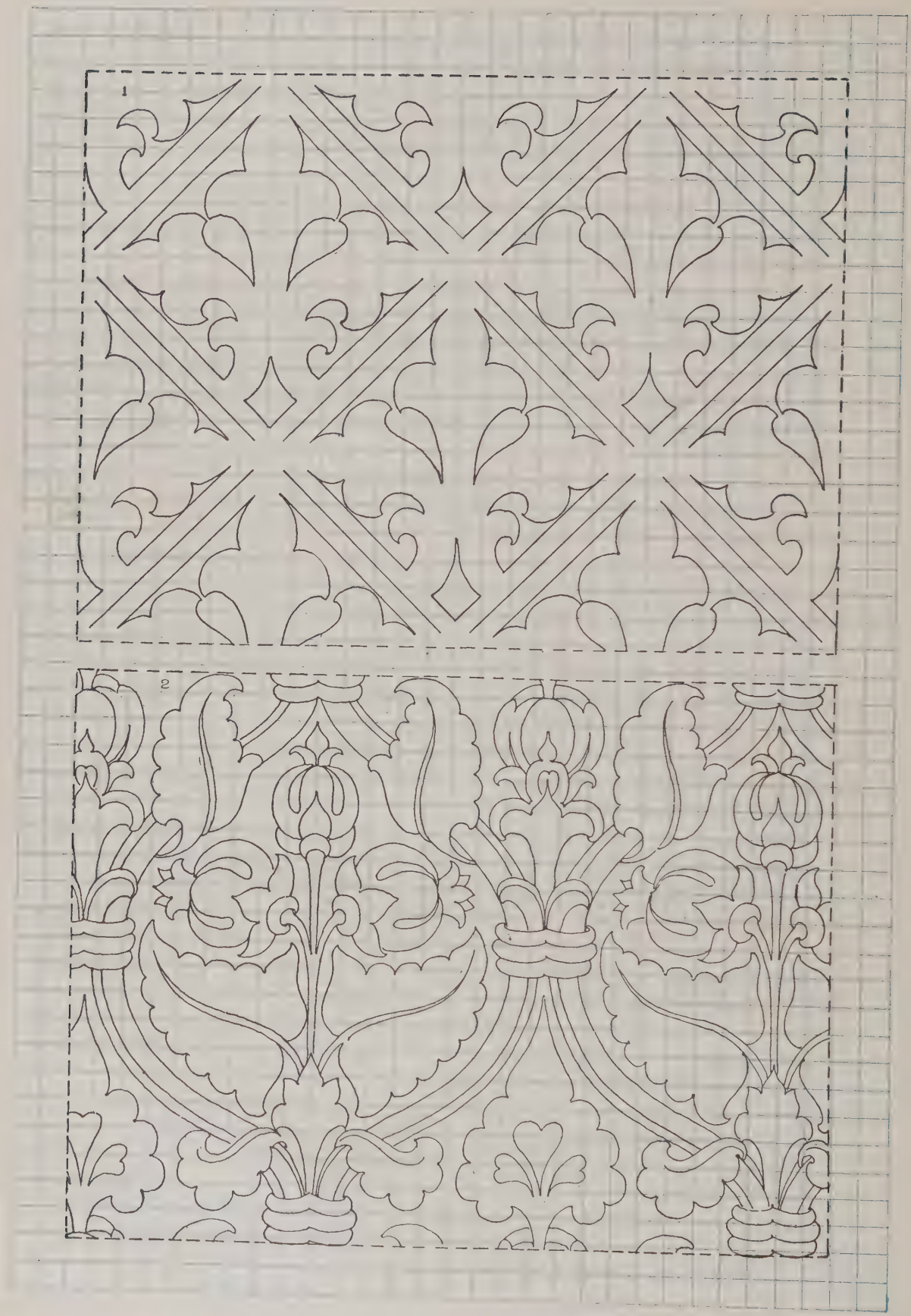
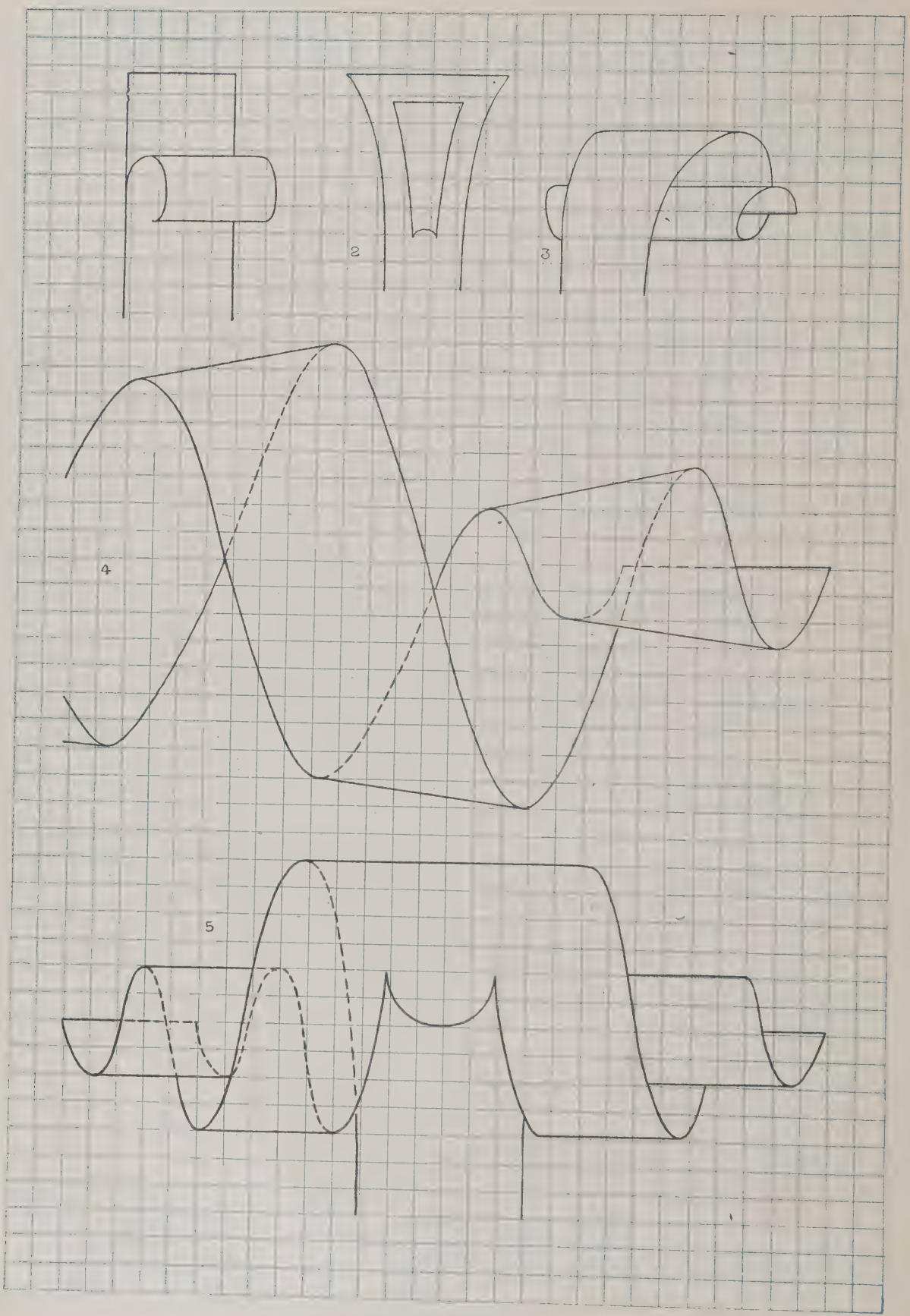


UNLIMITED FLAT ORNAMENT.

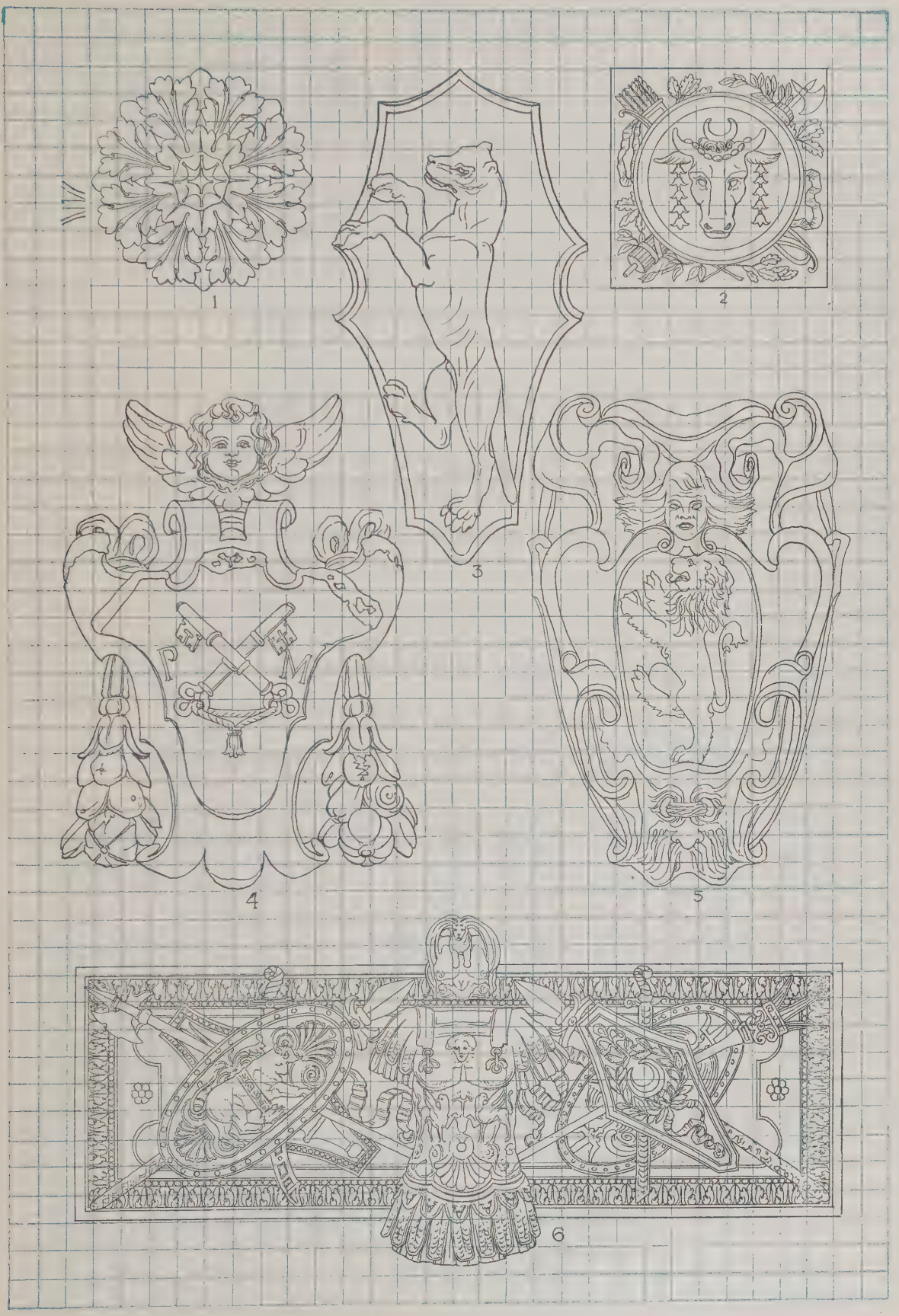


UNLIMITED FLAT ORNAMENT.

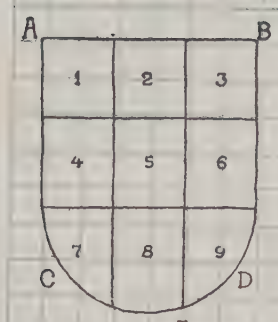
UNLIMITED FLAT ORNAMENT.



SCROLL-WORK.



ROSETTE- TRIGLYPH—FRIEZE—SHIELDS—CARTOUCHES.



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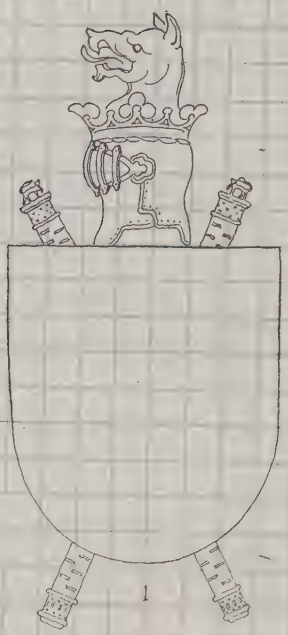

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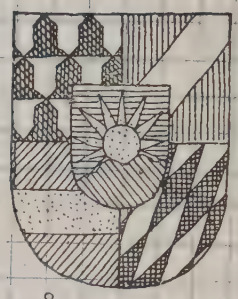

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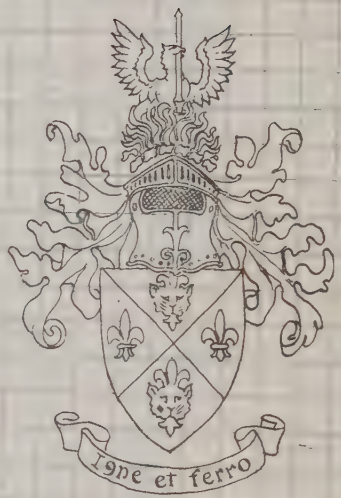

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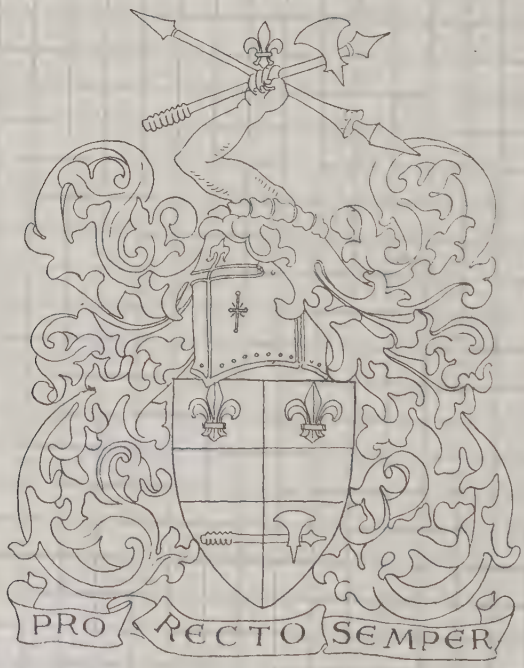

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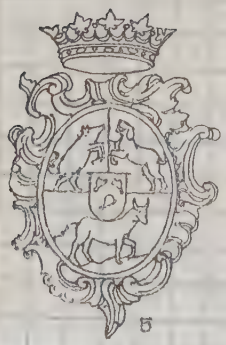

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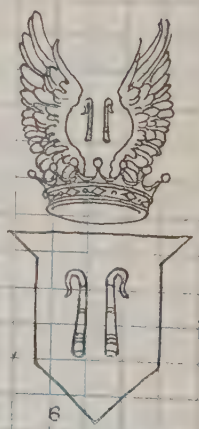
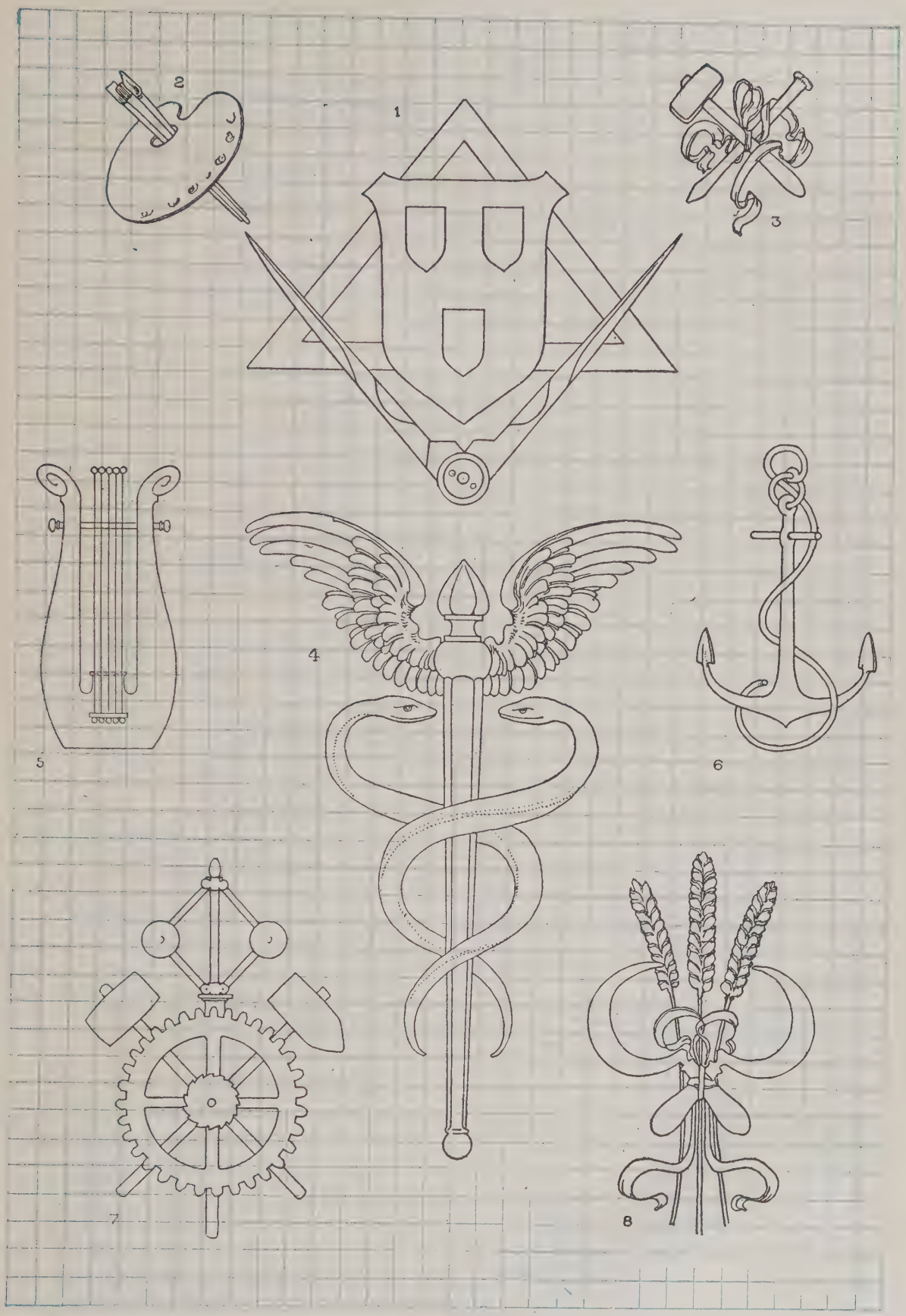
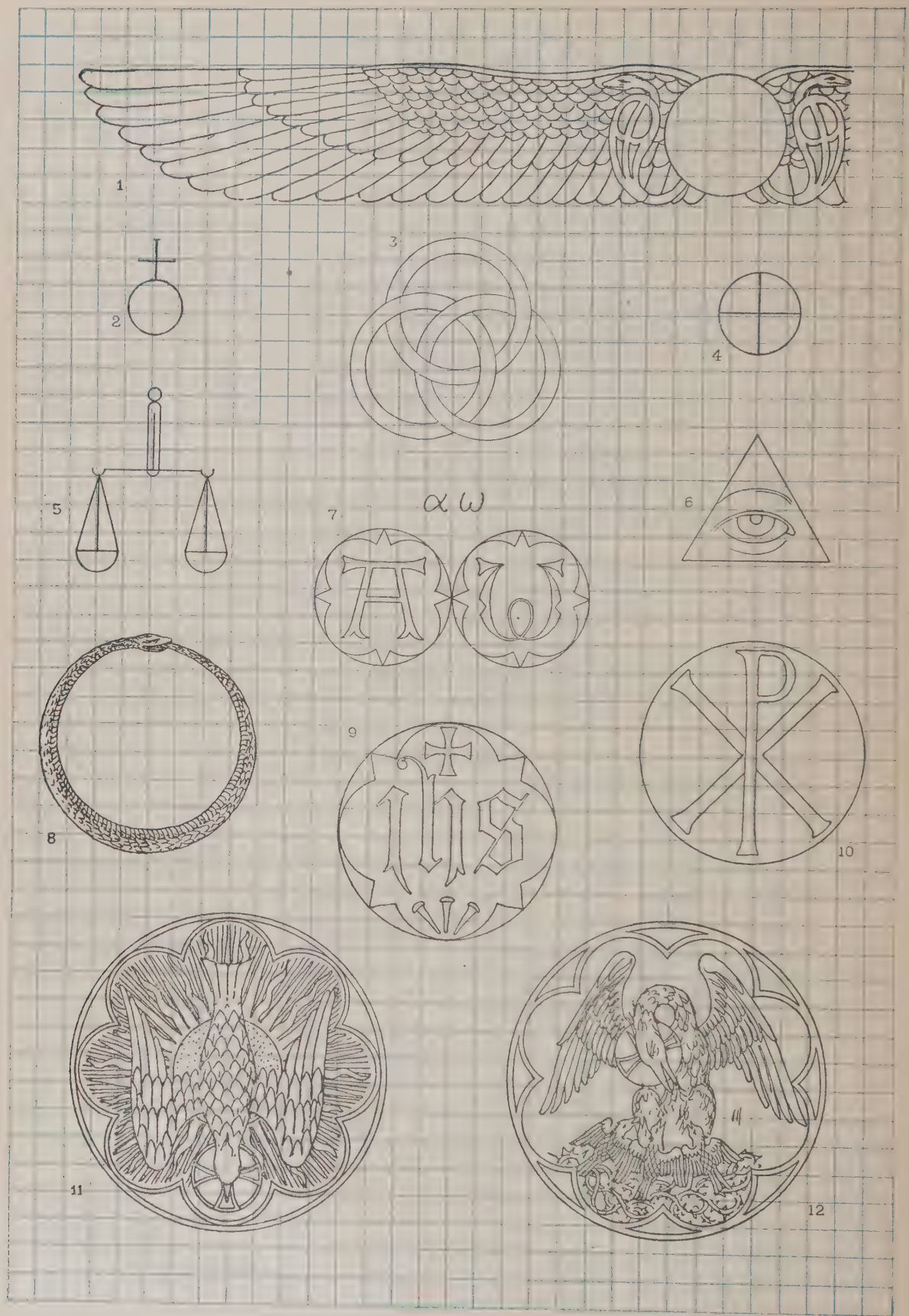


6

COATS OF ARMS.



EMBLEMS.



SYMBOLS.

DIETER
BINDS
BETTER